VISIT…

LANZAROTE

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PIECE BY PIECE

THE
HISTORY OF
SAN FRANCISCO
GRAFFITI,
DOCUMENTED.

SUPPLEMENTAL **BOOKLET**

PIECE BY PIECE

PIECE BY PIECE

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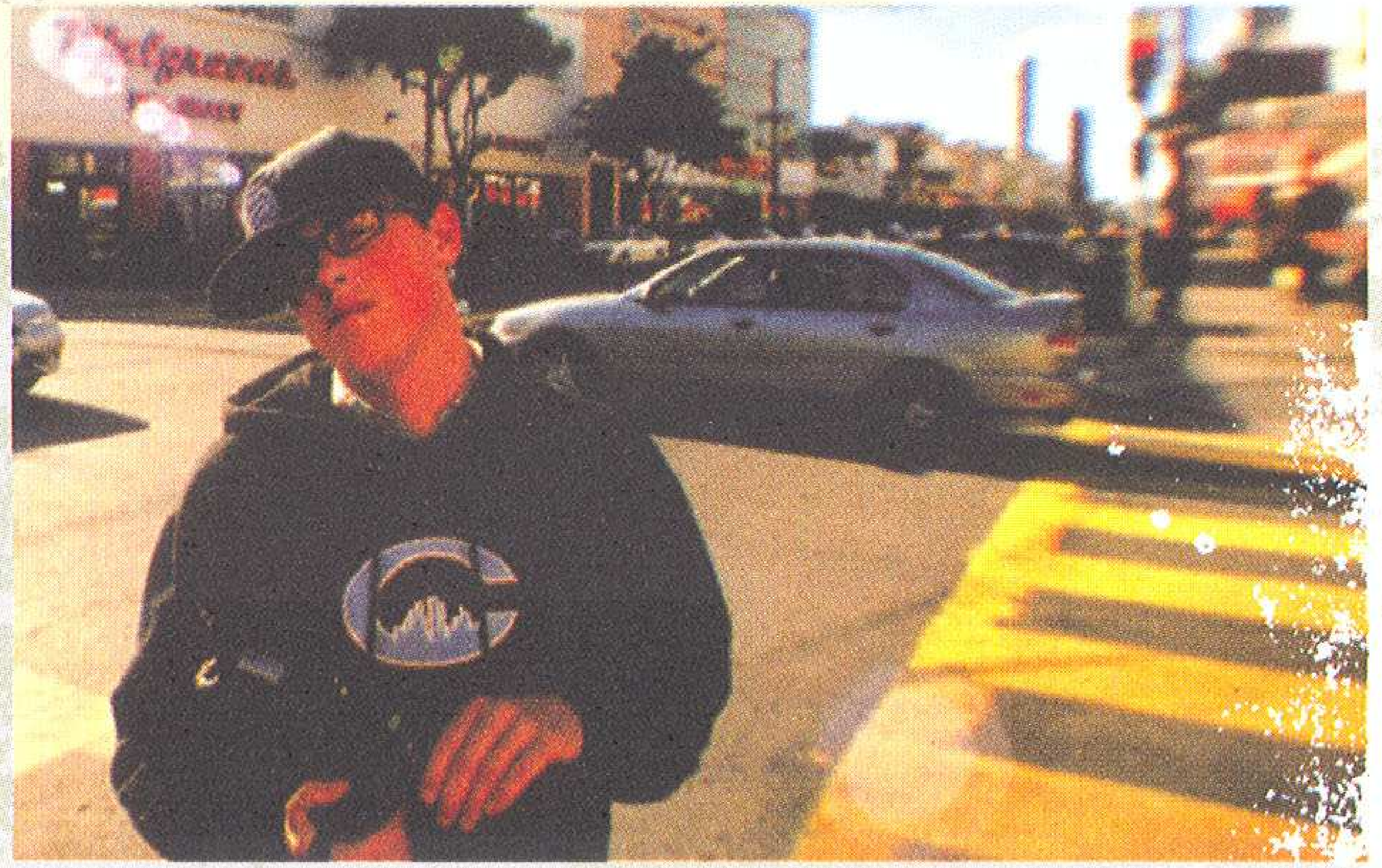
DIRECTOR'S STATEMENT

Graffiti, filmmaking, and exploration were my top priorities when I first moved to San Francisco for school in 1999. How these elements all fused together into a documentary film makes more sense to me the older I get. Being young and confused in a new city, already into art and hip hop, it felt so natural for me to participate in the graffiti movement. Like most toy writers just starting out, I took photos of walls, drew in my black book, and made a feeble attempt at getting up. The things I experienced through writing and the people I met had a dramatic impact that changed my life. I saw the world in a new light after that.

I came to a point in my short writing career where I realized that I could make a greater impact on society through film rather than walls. One thing I learned through my experiences was how temporary graffiti is. Due to the constant battle between writers and property owners, pieces have a short life span and the only documentation that exists lies hidden in writers' private photo collections that might eventually get lost or damaged. Immediately, I saw the value in archiving walls from 10 and 20 years ago. It was also interesting to me how most people don't acknowledge or even make an attempt to see the artistic values that graffiti embodies because of its illegal nature. I couldn't understand how something I so greatly cherished could be so quickly dismissed by the greater part of society. I wanted to capture a history that was becoming forgotten and quickly being erased with every new layer of beige and grey paint.

Collecting dated photos and tracking down old writers for interviews quickly snowballed into a project that consumed my life for years. It became a responsibility that I felt compelled to see through to the end; not only for myself but for all of the people involved. What started out as a fascination turned into an obsession that later developed into a love for filmmaking that goes far beyond graffiti.

During the production of the film I experienced some of the greatest memories in my life time. Meeting all the writers and hearing their experiences first hand was fascinating. Scores of writers and documentarians donated their photo collections to the film and for that, I am eternally grateful. I was also fortunate enough to be surrounded by many friends who happened to be talented filmmakers, designers, and artists. We all put in work to create a film that we all supported and believed in. *Piece By Piece* was made on a shoe-string budget with no grants and no investors, it was, and still is, completely independent.



Looking back I feel like we were successful in documenting one of San Francisco's most fascinating sub-cultures and preserving a ton of work that may not have been seen otherwise. In addition to this, the film gives the masses an opportunity to learn about something they don't have access to and don't understand. people who watch the film tell me that they come away with a new perspective on graffiti. This is the true power of filmmaking–the ability to change hearts and minds. I agree with Revok when he says, "(Writers) are not getting paid for it, they're not getting any kind of congratulations for it. They're just out there risking their lives to paint something that hopefully a few people might be able to appreciate and that's it. I think that's something definitely worth taking note of."

–NIC HILL, DIRECTOR

HELLO
MY NAME IS
telepacific.c
BENET
On DVD & Video - July 23
Disney's TARZAN & JANE
An All-New Adventure
哈囉 我的名字
BMB POP

NARRATOR'S STATEMENT

The name is one of our most personal possessions. I chose the name SENOR to symbolize a few things: a man, or person, anonymous, and one of many. The desire to state one's presence and existence is a profound human need that has been present since the dawn of time. Modern man uses cave paintings and hieroglyphics to solve riddles of the past, and provide clues as to who these people were. One day someone may look back on today's "graffiti" writing movement with the same intensity and curiosity, maybe.

If they do, this project may help shed some light on the city of San Francisco and the writing scene here. Yet writing will continue on here, regardless, just as it has for over 20 years now. Sometimes it appears in the political limelight, serving as a symbol of urban blight and rebellion and used as a basis for a great campaign platform. Other times it is in the back streets and alleys, serving as secret code to be broken and

LLION STORIES...
SENOR
FLOVAL FLYER

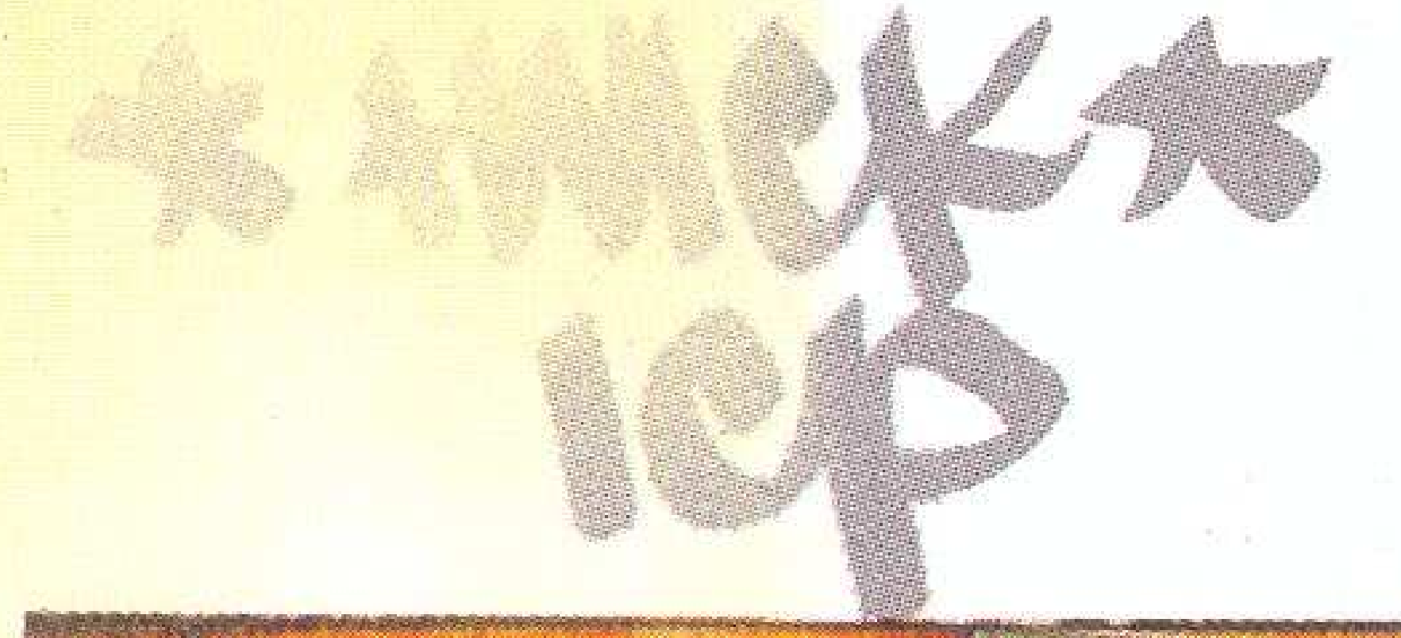
understood by a school kid. The story is camouflaged and written with a hidden hand, and the author's name is always one of the pen.

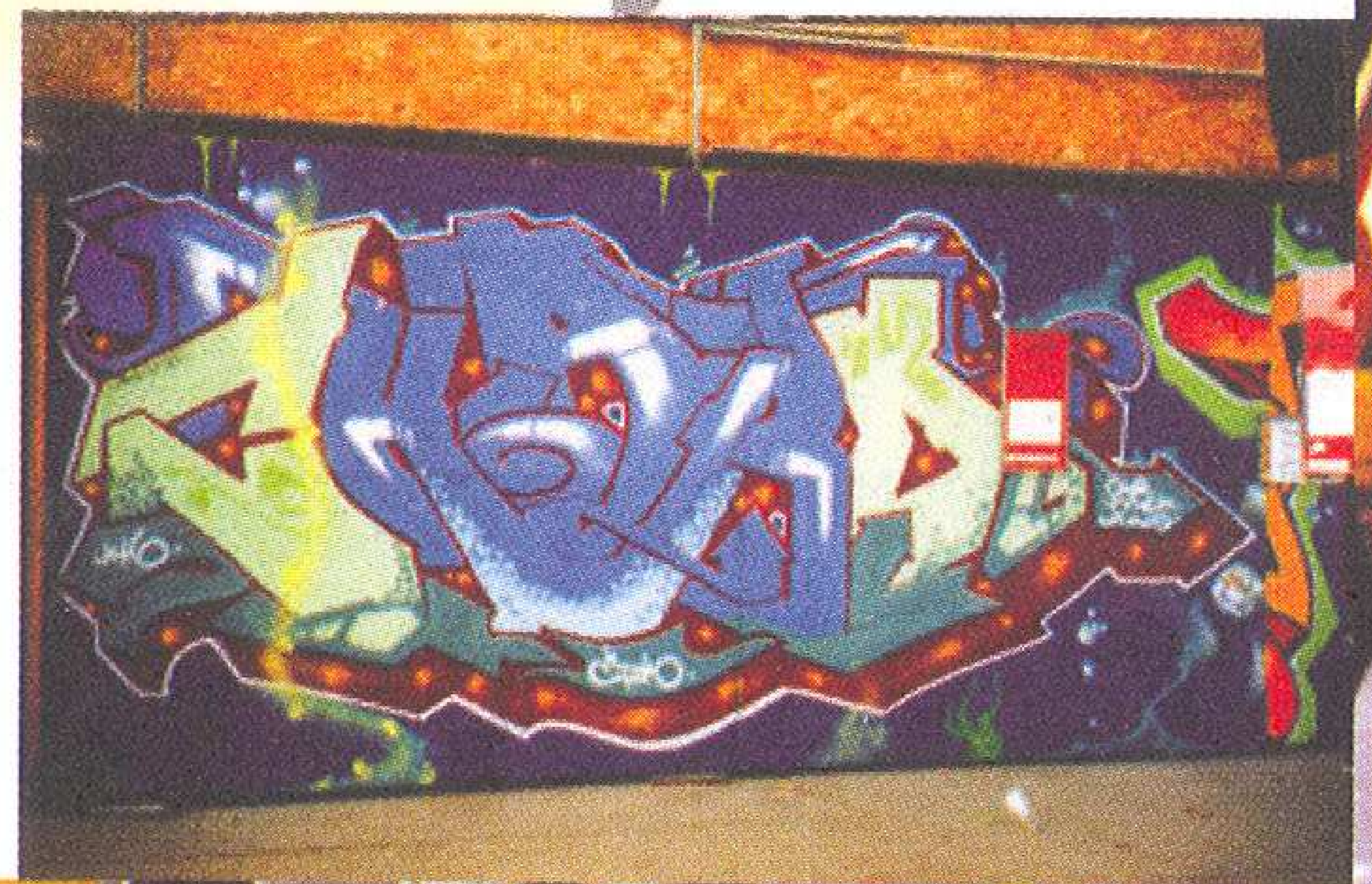
As a kid I was awestruck at the writing on the walls, and the fascination continues to this day. I am not sure if everyone understands how a writer can literally read a city. The walls contain messages and meaning once they are written upon. There are stories behind each tag, and legends behind each piece. The once cold gray walls are now colorful and animated with information and knowledge to the trained eye. The walls are alive and interact with the environment, instead of isolating and separating the people inside or out. Graffiti contains a message. Exactly what the message means is open to interpretation. Is it just defiant behavior? There must be some significance to the fact it is now a worldwide movement. The tentacles have spread throughout the corners of the planet. Why is this?

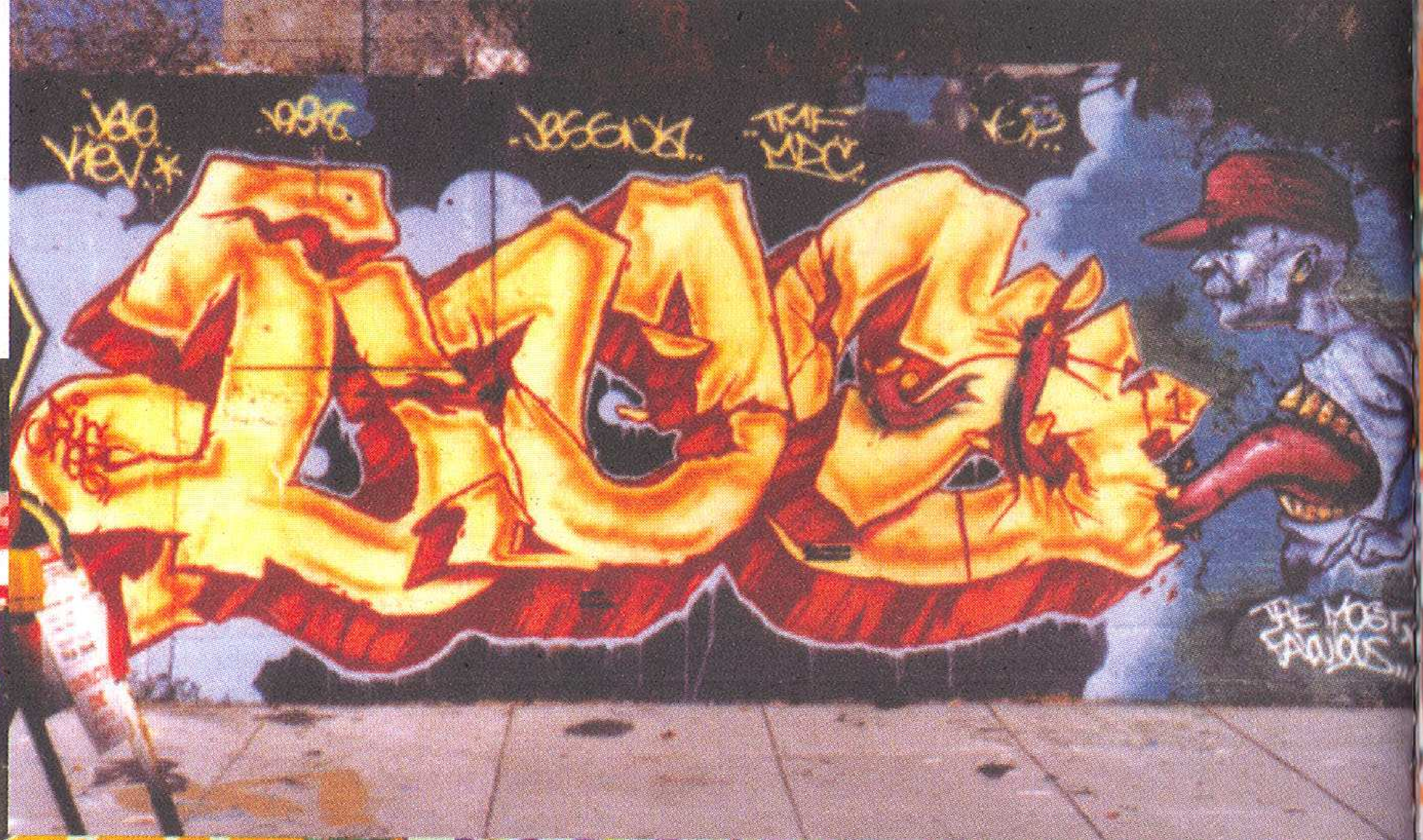
Essentially, writing is merely the coloring of a surface. In the future it seems like the world will be filled with neutral gray, and muted beiges. Once vibrant cities fall victim to the whitewash tones of compliance. The global corporations will provide the palette to choose from. The state will enforce municipal codes on private businesses forcing them to remove any graffiti or mural that is not state sanctioned.

There is no white and black with writing. It is the good, the bad, and the ugly all rolled up into one colorful contradiction. To me, that is the beauty of it. That is its inherent power. And one day, centuries from today, a new civilization will look back at pieces from now and wonder…what does it say? What does it mean? Who were they?

–SENOR, NARRATOR



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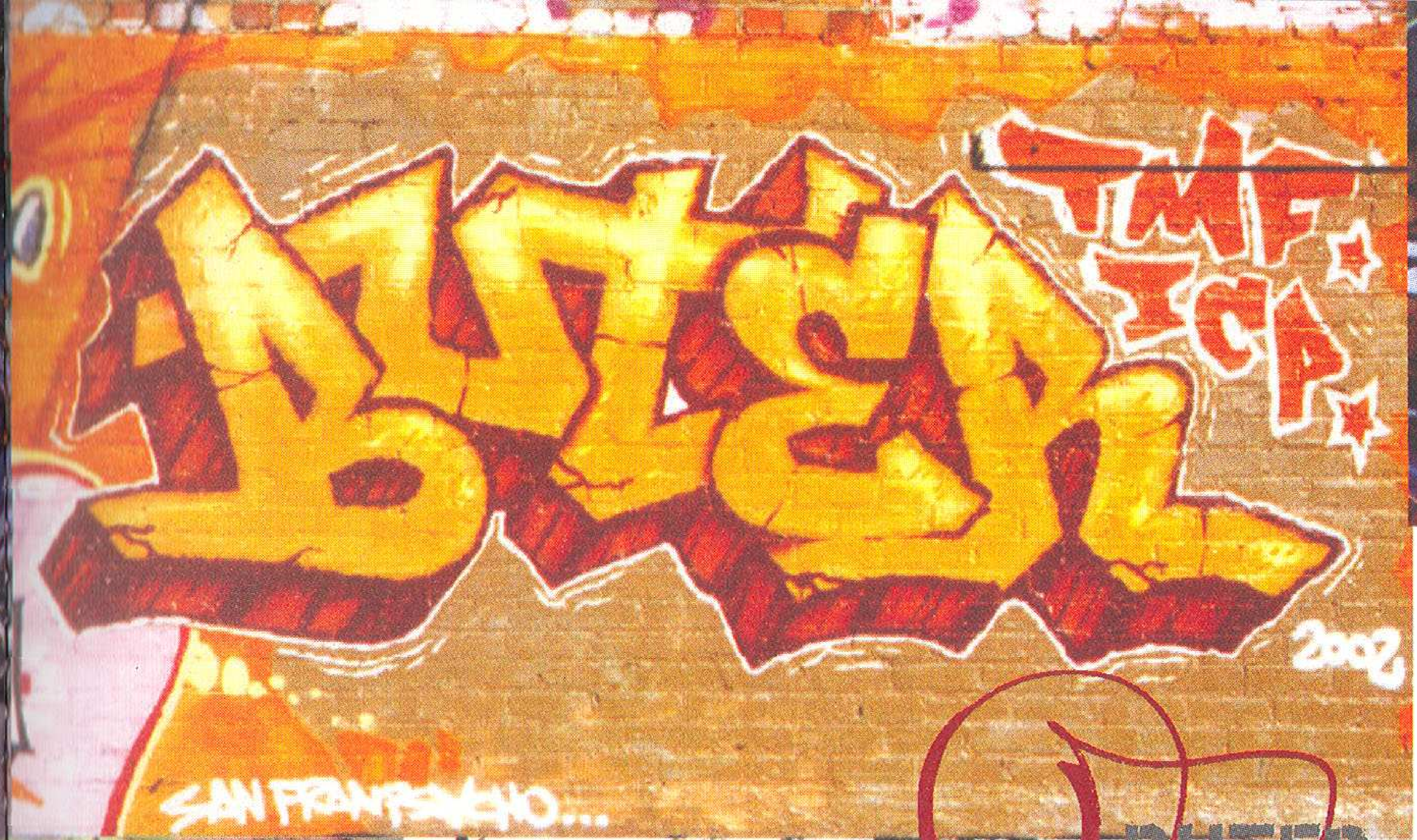
TMF
MBC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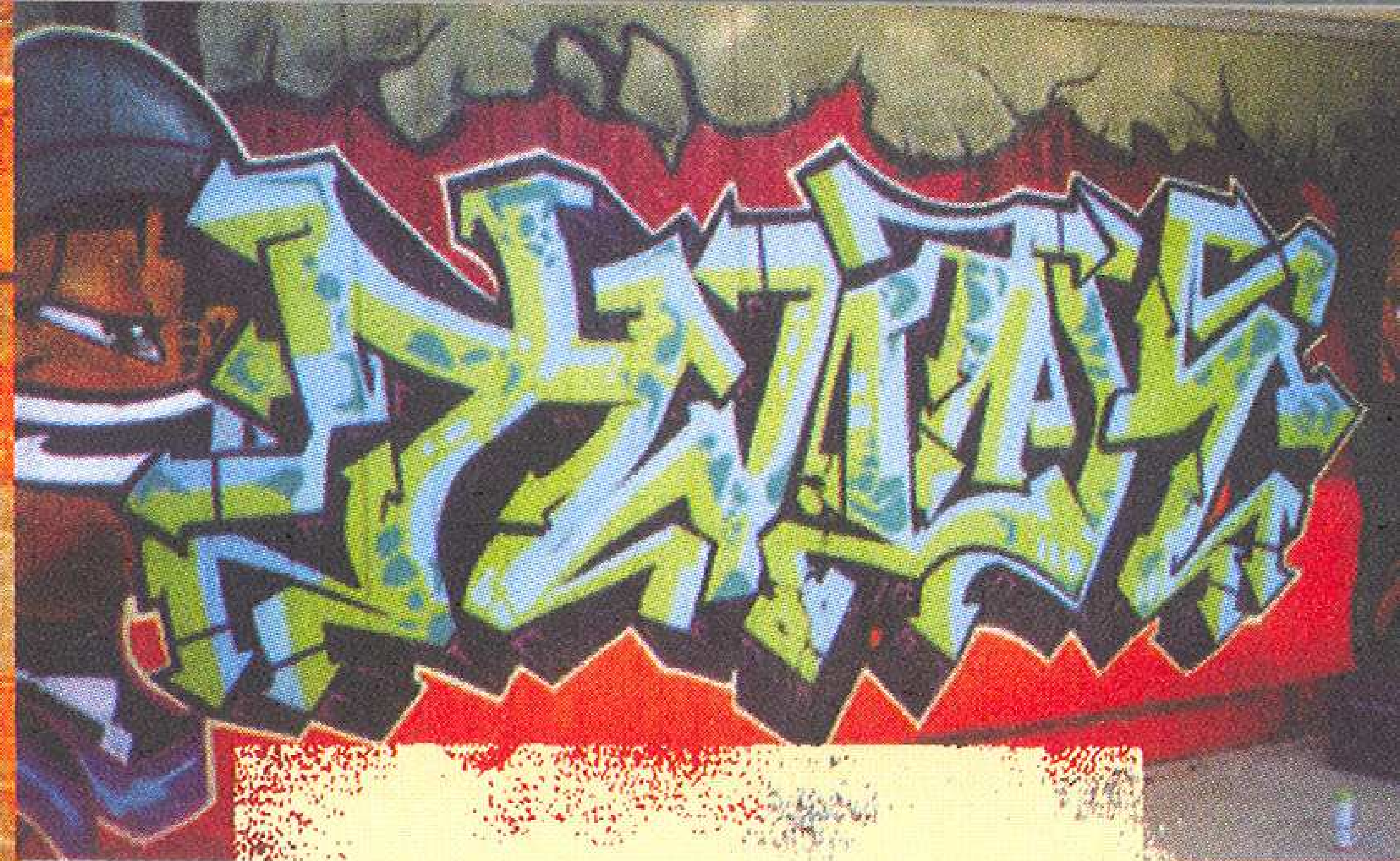

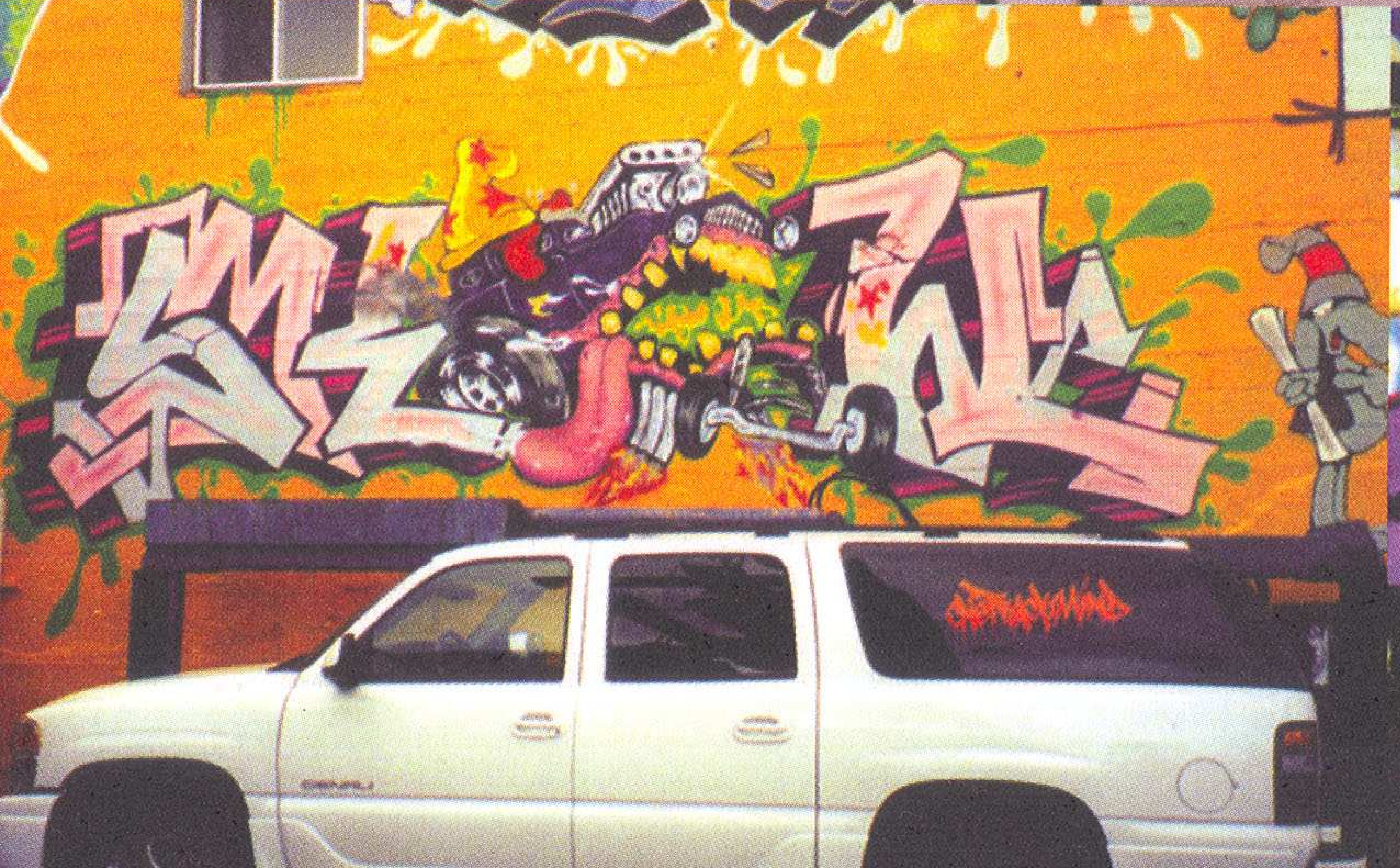

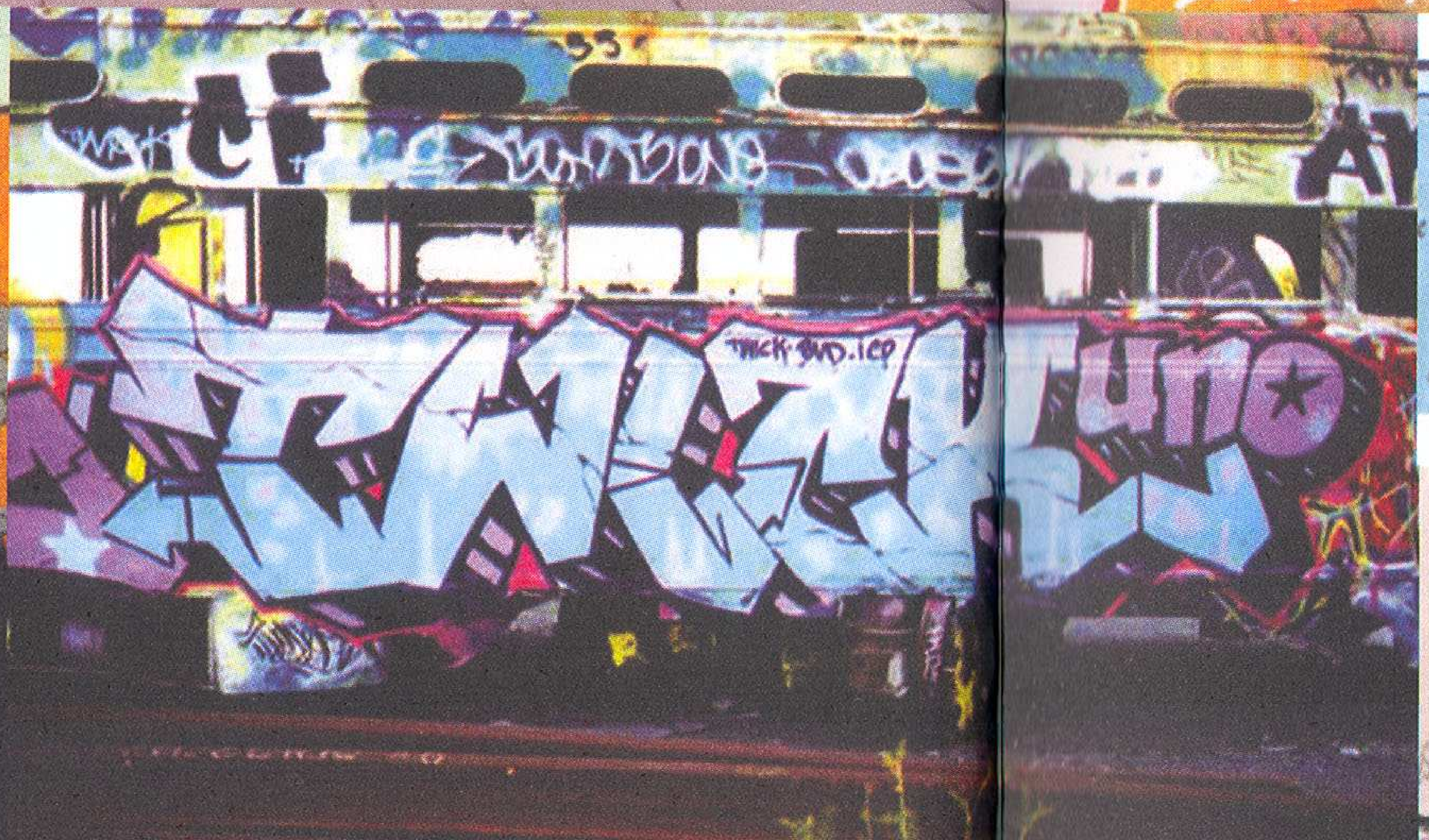
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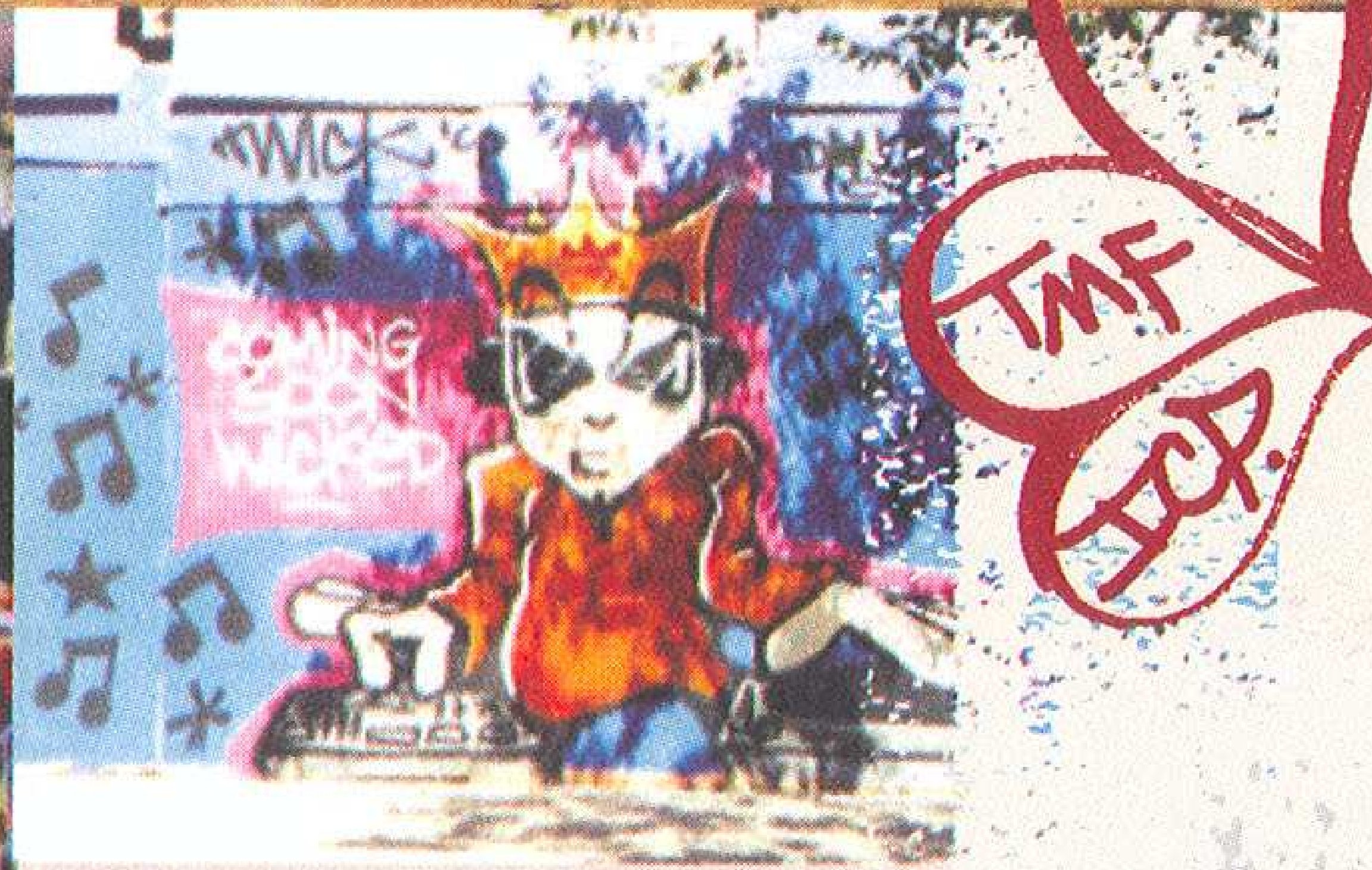

COMING SOON WICKED

BUTER ICP TMF

What was graffiti like back when you started? Graffiti was the fucking shit, frisco was wrecked. When I started writing, my influences were running shit, Dream TDK, Dug TMF, Scooby Do, Skew ICP in the house, rocking shit.

Who were some of your major influences when you were coming up? I grew up in Daly City, San Francsico. I grew up around a lot of TMF heads, Bizaro, Dug, Cypher, Shock, you know all them cats, Deafone, Eyes, Deen, and when I was little I would just look up to them and try to figure out what the hell they were doing back at the record shop over on Mission Street; selling little white things that they put on spray paint cans. They started kicking me down outlines, you know, from then on out

I started meeting their friends. I met Dream, Dream was a big influence on me. [He] taught me a lot of things that I know, he meant a lot to me. The main thing that he always told me was, "make sure that your tags are dope, 'cause if your tags are dope people will want to see what more of what you can do," and that's what stuck to me. Dream was a beautiful person. He got caught up in the game out in Oakland. Some knuckle head took his life, unknowing to what he took away and what he brought out.

So what do you get out of graf? Why do you do it? I do it for myself and because I can. I do it because I run this shit. This is my city. This is where I am from. This is where I was born and raised. It's my mark. It's where I crush. This whole city is my neighborhood, not just one little borough. I just put my name where it needs to be. I just represent.

How is San Francisco graffiti different from graffiti elsewhere in America? San Francisco is a hot spot. Everyone wants to be here. Everyone is loving it. Back in the day, we kept it real. There was a lot of tight families, all the crews stuck together. Now it's blowing up. A lot of people come here. A lot of money here. A lot of business.

Have you ever been caught? I have been very fortunate. The time that I got wrapped up, the person that called it in didn't want to come in and point me out of a line up. So, I got released.

What do you think about the vandal squad? The vandal squad is a joke. They ain't got shit on us. We just keep crushin'.

How has graf changed since the beginning and where do you see it going? From the beginning, I was taught there were a lot of crews and families. Shit was held together. Shit was tight. In my day, when we were coming up, there was a lot more people filtering into the city trying to come up and represent. The more people that came in, the more graffiti kept changing. You just have to go with the flow. Just realize that this is your city and if you're going to be here and you're going to remain here and your going to run shit. And if people want to come through and leave they can do that, but I am going to be here forever.

What is more important to graf and your style, the characters or the letters? I can flip a couple characters if I need to. I can get down on the artistic tip. But to me, it is all about the letters. Letters are the funk and the soul. Art is changing though and I was taught by the old school so

I will remain with the old school ways.

Do you think you will ever stop writing? I thought I was going to stop at one point, but there is really no point [to that]. I don't ever think I am going to stop.

> **"FROM THE BEGINNING, I WAS TAUGHT THERE WERE A LOT OF CREWS AND FAMILIES."**

Do you think graffiti is morally wrong? I think graffiti is just expression. It's art. It's happened throughout history. How can you fight art? There may be some things that don't need to be done like writing on somebody's home, but when it comes to the city, cities can afford this. We actually give people their jobs! People got to make the paint and the rollers! We are here for them and they are here for us, so I don't think it's morally wrong. It is about self-expression.

REVOK MSK AWR

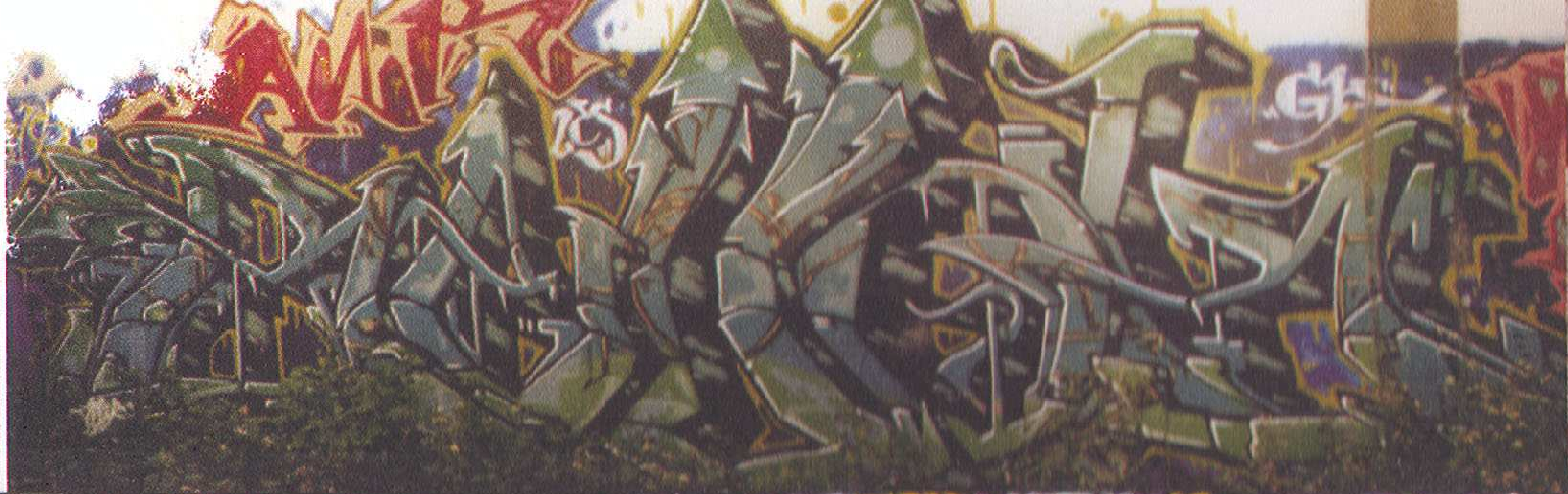
Did anything in San Francisco influence you? How did it look compared to other places? San Francisco had a pretty unique style, it was a lot more east coast influenced, it didn't really have a west cost feel to it. It's like San Francisco was its own little planet within California, it really is. It's like nowhere else in California that I've been to or experienced. It's just its own thing and that goes for graffiti too. I think that the rest of California just kinda follows suit and kinda does what LA does but San Francisco is different, it had it's own set of pioneers and people that were really influential and innovated for the scene there. Guys like Twist, obviously, a lot of people were really heavily influenced with his tagging and throw-ups. In San Francisco, throw-ups are a major part of bombing, I think that's why we stood out so much in San Francisco because of our whole approach, style wise and application was so different from what they were doing. Here in LA you're competing with like 15 to 25 other people who are all trying to do the same thing. When we went to San Francisco nobody was doing what we were doing. It was a blast. I had a great time up there.

You told me before that it seemed to you that the cops didn't care about graffiti in San Francisco, could you elaborate on that? When I went up there it really felt like that. I remember one night, it was me, Sever and a couple guys from out of town visiting, I think it was Kahn from Minneapolis and it was me Sever and Kahn and somebody else… shit I can't remember. All I remember is that Sever was supposed to be looking out for me, that mother fucker was posted up on the corner. He was supposed to whistle or yell or something to let me know

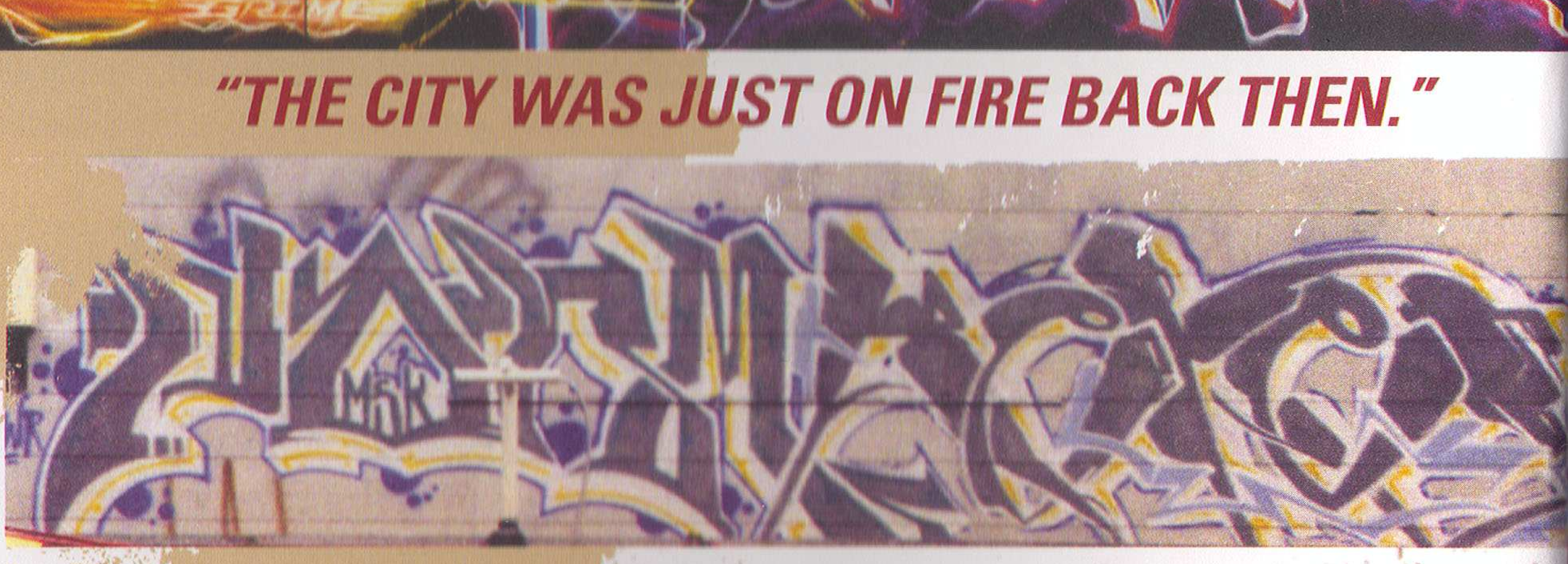
that cops where coming cause I was right on the street doing a grill. I just remember hearing "What the fuck are you doing?" I'm just standing there painting the grill and I turn around I see these 2 detectives just sitting there 4 feet away from me just watching me do it I was just ha ha. Fuck. Shit. "Should I just try to snatch my shit and break?" I had the jump on them I could have done it but I could see it in their eyes they weren't really trippin' and they're like "What the fuck are you doing, get the fuck out of here. If I see you again tonight I'm taking you to jail!" In LA anytime you run into any kind of heat it's a full fledged assault on you, they're after you with helicopters and shit.

How did graffiti impact your life both positive and negative? Ha. Graffiti fucked my life up, I don't have any regrets, it makes me happy, I love doing it, but, I probably would be living a lot more comfortably and the people that love and care for me would probably be a lot happier and my quality of life would probably be a lot better if I hadn't gotten so fuckin' obsessed with graffiti when I was 10-11 years old.

"IT'S JUST IT'S OWN THING AND THAT GOES FOR GRAFFITI TOO."



"THE CITY WAS JUST ON FIRE BACK THEN."

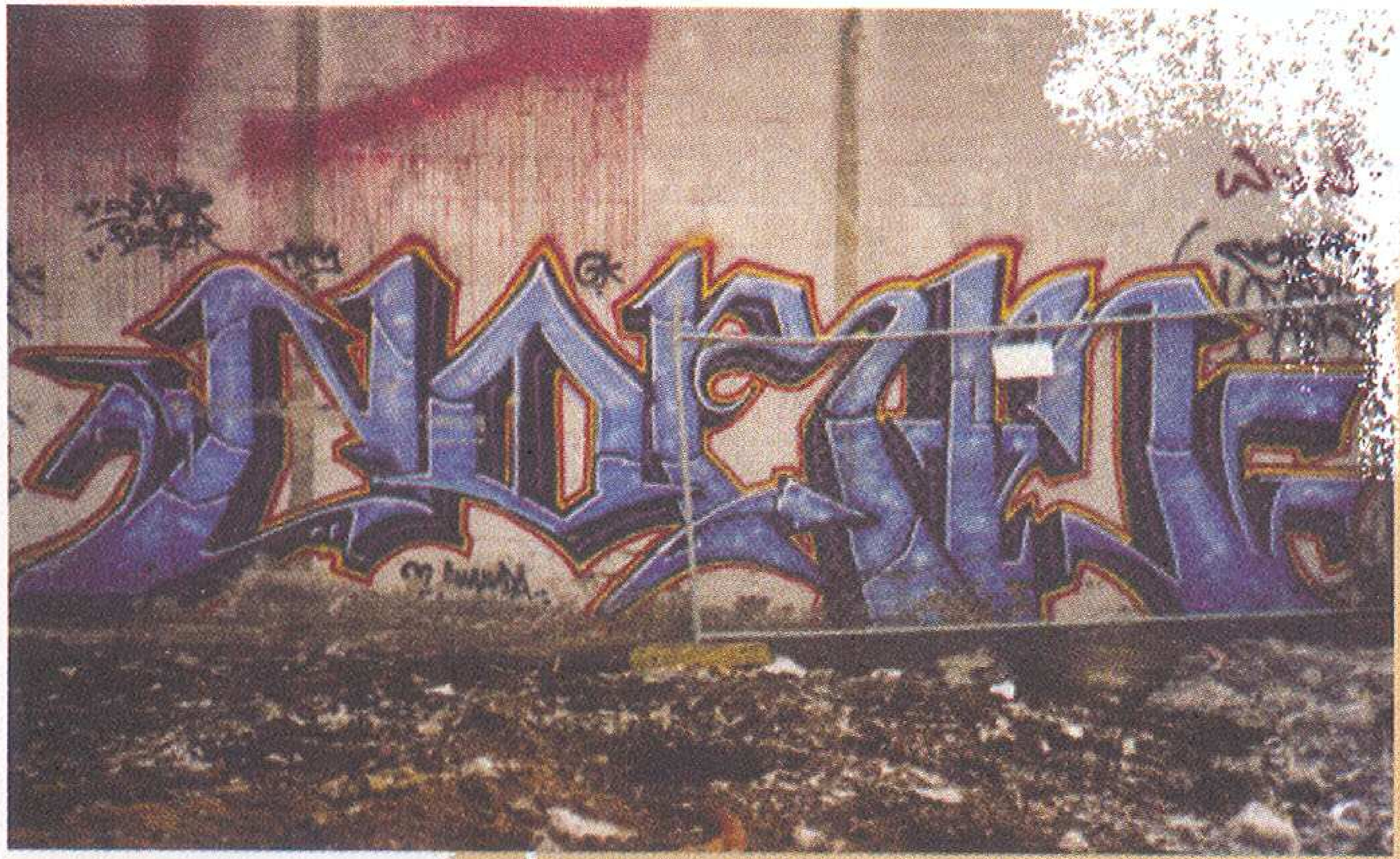


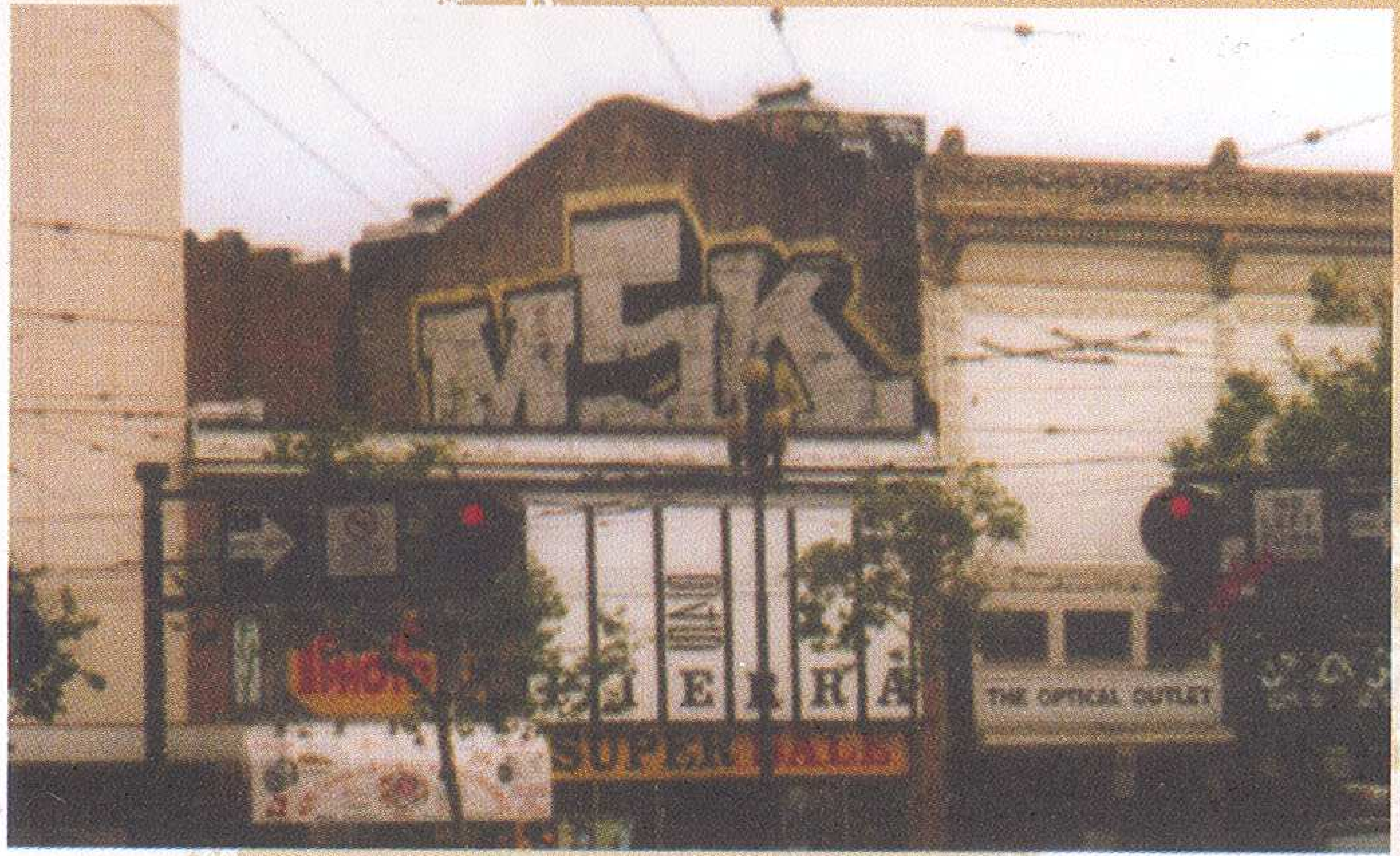
NORM MSK AWR

Talk about your early days in San Francisco? Back then the city was tight, everybody was ‘doing shit, a lot of what people were doing was good, not like now. There were a lot of people to do shit with; you know go out and get in trouble with, fuck around.The city was more lenient; you were allowed to do more shit then you are now. You would just be able to walk around and write on whatever the fuck you wanted.

What did you know about San Francisco graffiti history before you came here? I didn’t really know too much about old San Francisco writers, I mean I knew about Dug and Twist of course and like a lot of the others like Dream but I didn’t really know much about any of them for a while, it took a lot of writing graffiti and dealing with people. Once you start doing shit people start knowing who you are then you start to learn more about what you were doing, at least that’s how it all worked out for me.

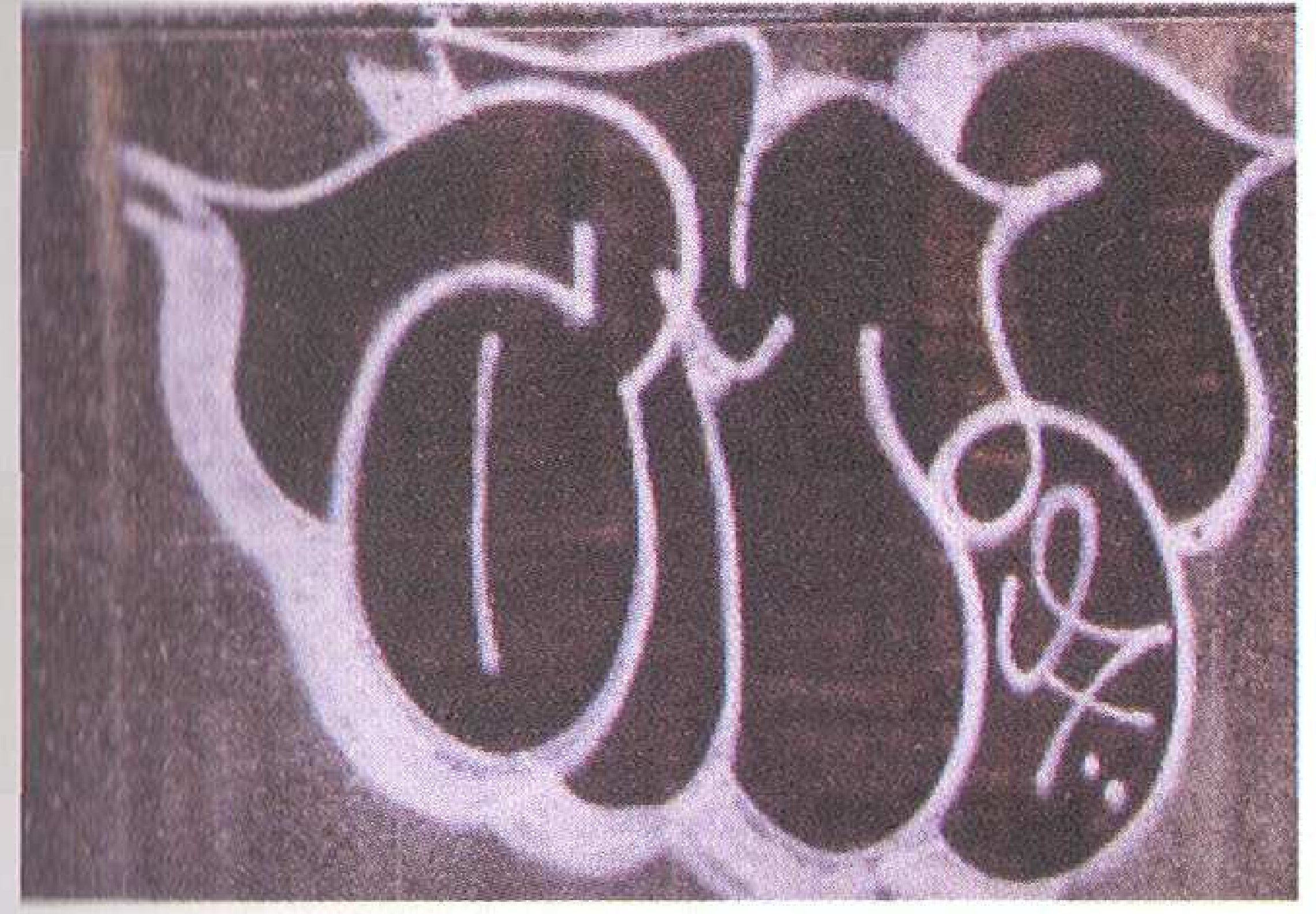
Graffiti, what value does it hold? Just us, just those who care. Some people see it and say “oh shit that’s really cool.” Most people don’t get it, they just see it as an eyesore. The graffiti writers are the ones who benefit from it, cause they get to see it and go “Damn, never seen shit like that before, I want to go out and do something like that.” Just like I did, like leap frog. P





PERCEPT

SINK THE
SHIP
2001



YO M!

RIP

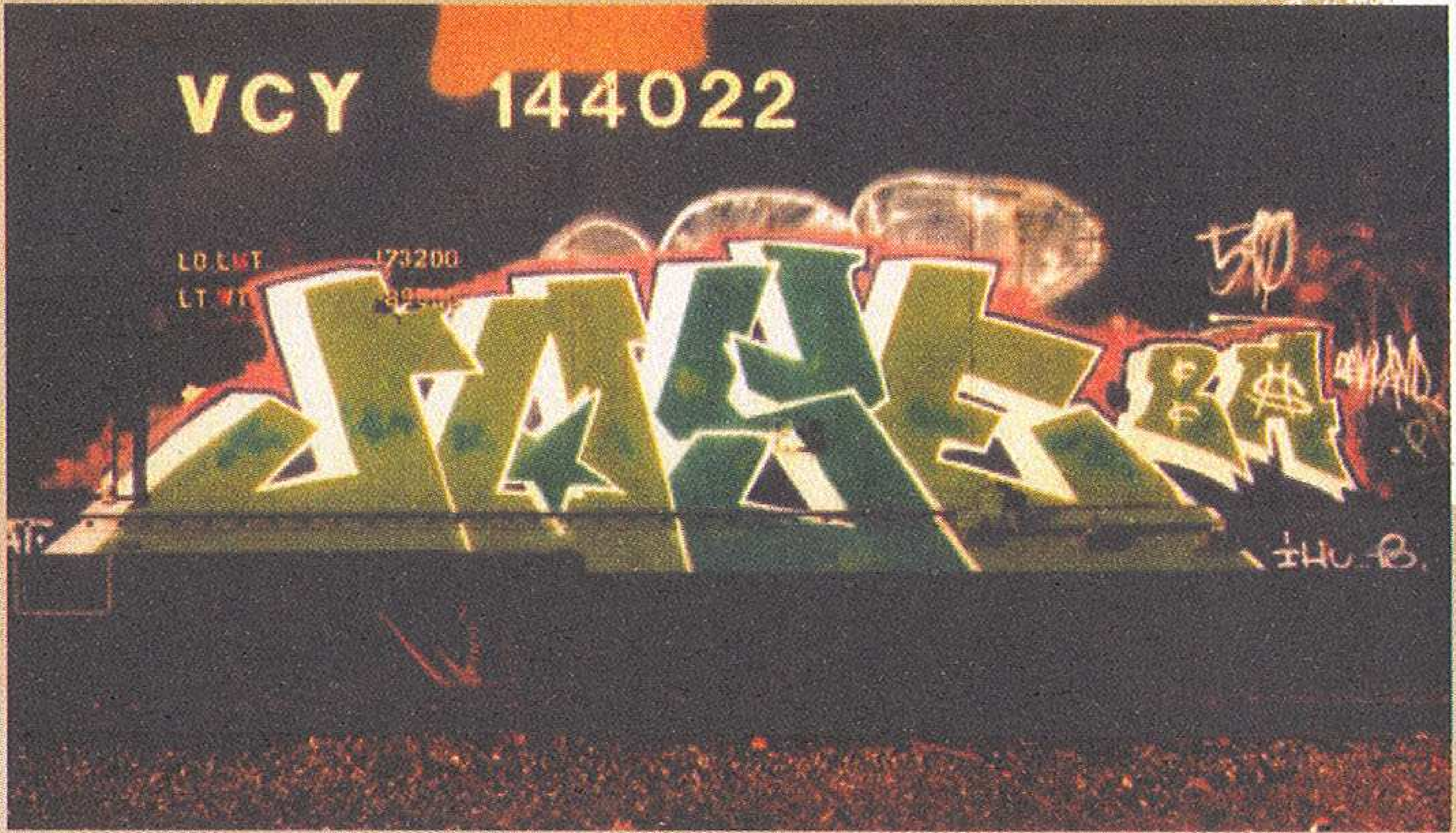
CYCLE BA

What do you write and how did you get that name? I write Cycle, C-Y-C-L-E, and it's kinda similar to Jim Morrison. I was in the desert, the clouds opened up, there was a bolt of lighting, and God leaned down and blessed me with that name. Ever since then I have been rocking the world. I was doing a bunch in D.C. for 4 years from 89' to 93' traveling back and forth from New York to D.C. doing stuff. I got the Cycle name freshmen year anthropology class. The teacher put life cycle on the board, she wrote myth on the board. I was doing little Myth pieces, I was doing little Life pieces, I was doing little Cycle pieces; eventually I dropped the Myth, I dropped the Life and just stuck with the Cycle cause no one else had the name and I was having a problem with L's and F's for Life, so I scraped it, stuck with Cycle and it's been Cycle ever since.

What did you think about San Francisco graffiti when you got there? All the writers that have ever been appreciated have been 'over all' writers, people like Smith, that go and do the tags, go and do the throw-ups but also can come off with fresh pieces so that has always been my mentality, like looking at the overall quality of a writer not just being a bomber or not just being a legal wall kid but the all out effort a writer makes. I saw Reminisce and Twist bombing the streets. I remember this dope roof by TMF "The Most Fucked", I remember seeing that shit. Beautiful, I was loving it. I remember KR's name because it was a 2 letter tag and I never saw that anywhere else; the United States, Europe, anybody rock a 2 letter tag but in New York. Then later on when I moved to San Francisco I met KR and I found out that he was from queens and I was like "Ah, that makes sense, that's why you have a 2 letter tag."

How is San Francisco different than New York? I'll tell you a story, the very first day I was in San Francisco, this kid Evade picks me up at the airport throws my bags in the back of his car and he's like, "Come on we're going to a picnic," I'm like "Where's the picnic?" he's like "In a park out at Berkeley." I'm like "...Okay, sounds good it's a barbeque out in Berkley," so I get out there there's like 30 kids in a park on a hill in Berkeley with trees all around them sitting in a field passing black books around, doing black books while someone is barbequing. I ain't never seen no god damn graffiti writer in a field, sitting, doing a black book in my life. I was like, "what?" Yo this is somewhere over the rainbow, I like landed in Oz or something like that, and then all these kids get up and like "Wow, you're Cycle I've heard of you, nice to meet you, you can come to my house and we can have a barbeque and I know this wall that we can paint," and I was like, "What's this?!" Where I'm from its like the only way you meet other writers is if somebody introduces you, you stick to your crew you stick to your boys that's the way that it goes. You don't want to meet anybody you don't need to meet, nobody; you go with your people, do your work, stay in your crew and your protected. I heard that people thought I was rude cause I got all bugged out and walked away. I was like, "give me my burger I'll eat it in the car," I wasn't familiar with that shit. P

> **"...YOU STICK TO YOUR CREW YOU STICK TO YOUR BOYS THAT'S THE WAY THAT IT GOES."**


VCY 144022
LD LMT 173200
LT WT

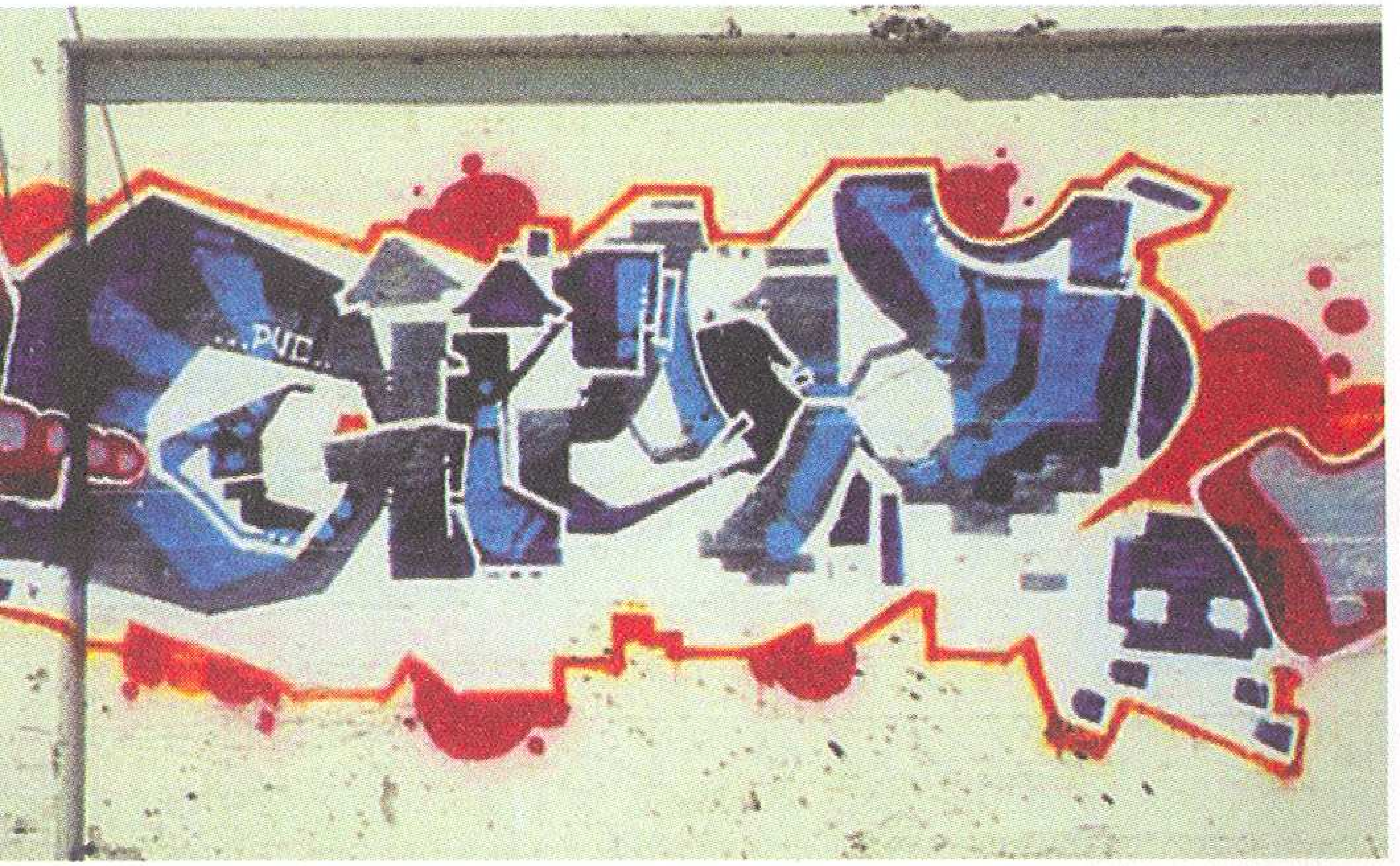
WRONG
CREW
EB
98

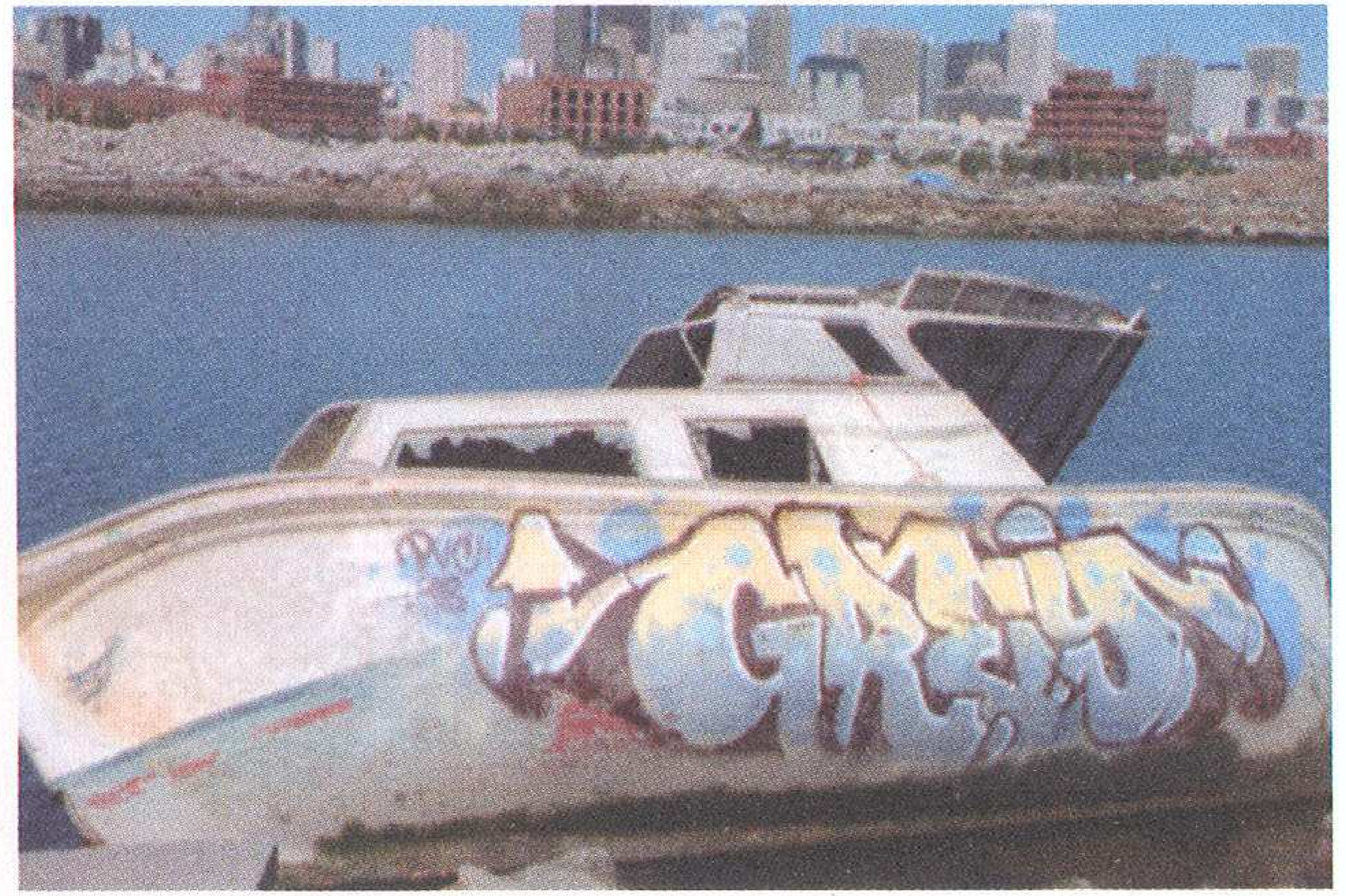
CMA
BUSY
98

REST IN PEACE - JOHNATHAN LIM, 1979-1998

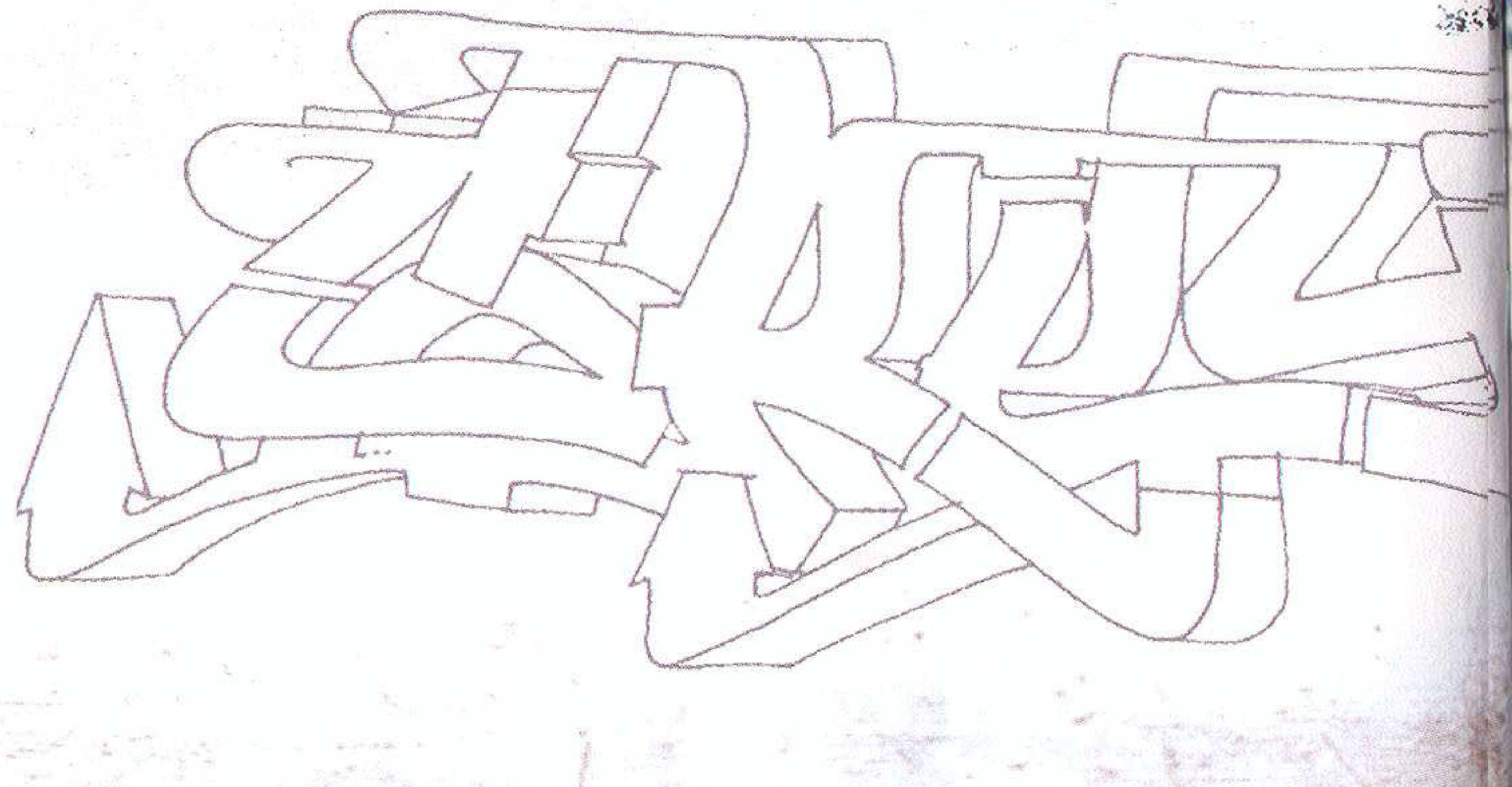
GREY PVC

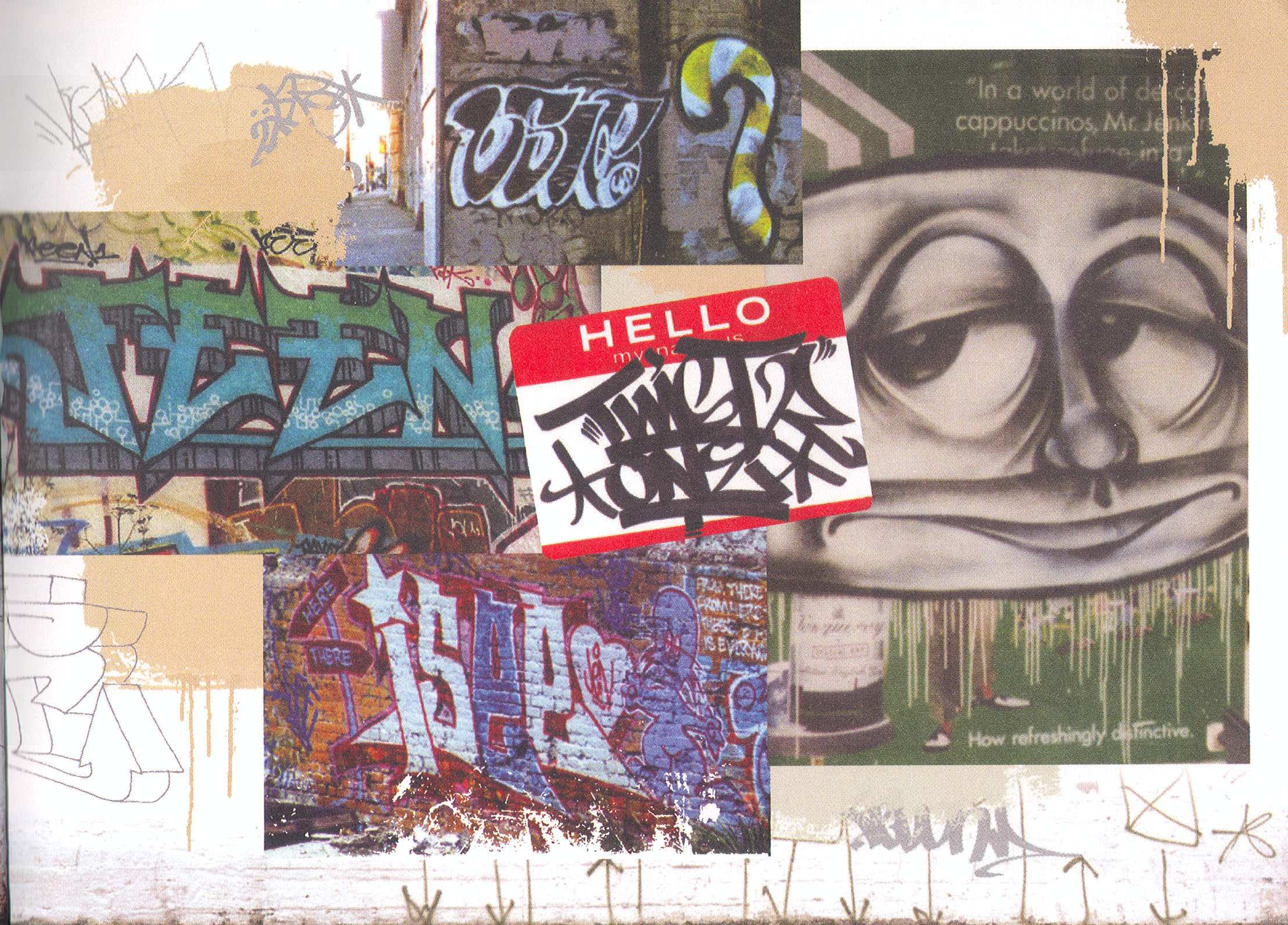
A lot of people would say what you are doing right now is going against the system and fucking everything up and people don't want to see it…do you feel any guilt about what you just did? No, I don't feel guilt at all because the nature of upholding an urban environment is…it requires maintenance, there's garbage trucks and window washers and natural elements that need to be kept up…dust sticks to glass because of automobiles and people deal with that and spend a certain amount of money a year to remove that and that is a product of the urban landscape…to me graffiti is also a natural product of the urban environment… if it needs to be removed and eradicated then so be it, that's part of the cycle…to me its like any other natural aspect of the urban surrounding that needs maintaining…people mow their lawns all the time, it costs a lot of money to mow your lawn and maintain your lawn all year long but you don't hear people complaining about that, its just something they do…





Tell me about the time right after psycho city closed and what happened with graffiti? When I moved here I may have painted one, maybe two, pieces at Psycho City. I thought it was bull shit, that was never my thing although it did keep the tolerance for graffiti pretty good because it was so saturated that people were used to seeing it down town. At psycho city people saw the more artistic side of graffiti, but I'm not one of these people that wish Psycho City was back, although it was a cool place to paint there was tons of toys, it would get ragged every day by new toys, the majority of the shit going on there wasn't that good you know, every one wants to make it seem like it was this heaven for graffiti, but it was just a place for people to go practice with their cans you know and for people to jack other writers you know, this kinda thug sort of wanna be graffiti crew would just hang out there and jack people.





GIANT BA

How did you get interested in graffiti? I saw these guys doing it in this ditch that I was skating in and it looked like fun. I thought well shit I should give that a shot, took all of my dad's spray paint out of the garage and did a piece in the same place. That was it.

When did you move to the city and was your moving to SF graffiti related? I moved here in '93 because I didn't have any reason to stay in Albuquerque. I got a job doing skate board graphics. I thought this is it, I've got to do this, that would be the coolest job, and it was, it was really cool for a while, like 4 years then I got bored of it and quit. My moving here wasn't really graffiti related; I was havin' a good time doing what I was doing, it didn't matter."

Who did you really see up when you first came to the city and who had an influence on you? I think the single most influential person for me around '93 '94 was Bles because he was doin' full color burners in spots that nobody would even think to do them in…as far as what was going on at the time.

What do you like doing more, painting legal or illegal? Illegal for sure, I mean legal shit is like jerkin' off compared to really fuckin'…like this feels good but its not really getting' me anywhere, like doin' legal spots is like practice for the real thing.

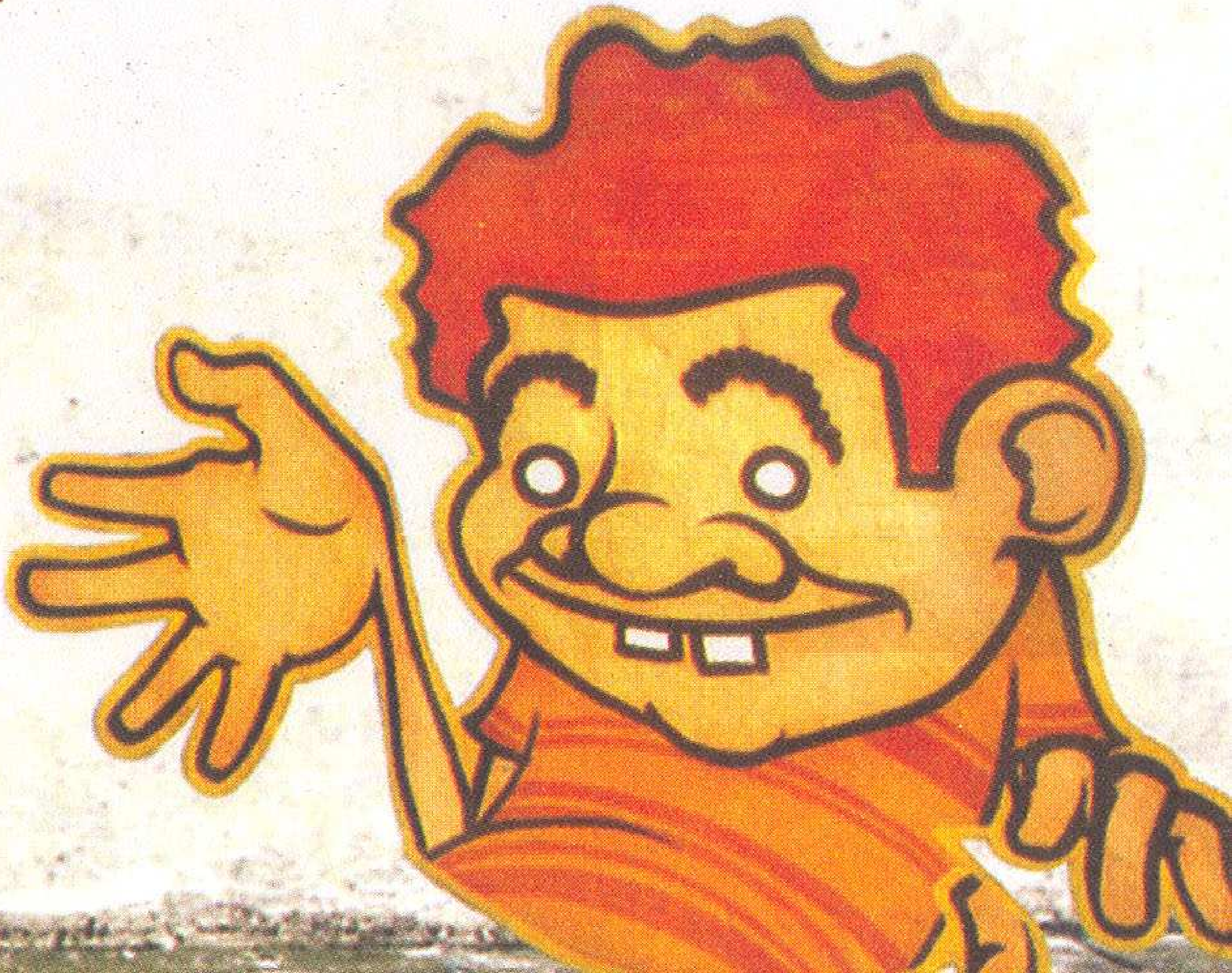
What was the transition like for you from going from graffiti writer to tattoo artist? Well there really wasn't a transition; I do tattoos and I write graffiti, the two don't have anything to do with each other, in fact they're almost total opposites…tattoos are totally permanent and very detailed where as a graffiti piece is temporary in its nature and its huge and its loose, its much more about this thing you do with your body…the act of doing it you plan out on a whole different level…when I do graffiti its like I'm fuckin shit up but I'm leaving something nice, something that I at least think is nice, whereas tattoos I really have to care, I get involved with people and it's a whole different deal.

Have you experienced any criticism from other writers saying you are exploiting the art? Well sure…my only response to that kind of questioning is 'wearing a goddamn graffiti shirt aint gonna make you a writer, in fact that's probably the dumbest thing to do if you are actually a writer'…my writer friends don't really sweat me about that shit…some dickhead hip hop kid is gonna get his jollies rockin a fuckin' wild style t-shirt, so be it. I don't care, you can still be some ill loc'd out hip hop kid and get mad respect, if you represent.

"…IT'S MAINLY JUST DRINKIN' BUDDIES IN THE END, …SIT AROUND AND TELL STORIES."

How important would you say crews are to graffiti? Crews are extremely complicated because the perfect situation for yourself would be a total individual and not have any alliances with anybody. I've always tried to do that and I think among my peers I'm known as being really neutral. I'll give you yours because your fresh and I may not like you and you may not like me but I'll still give it to you. It's mainly just drinkin' buddies in the end …sit around and tell stories.

Why did you decide to write the name giant? After I had done two or three pieces I was skating with this kid and I ate shit and it shook the ground and he was like 'damn man you're a giant one'…it just seemed to fit, right from the start it was a word. I don't really think as myself as this giant person, that's just my tag. It could just as easily be something else…it's cute to me that is has somehow taken on this life of its own, like there's this person 'Giant'. That's not me, that's just what I write…like Twist, is he 'Screwy' or something? No it's just that guy, a name, whatever, it's cool. ■



21
"FC. OUTERNATION
IN THIS SPIRIT WORL
PLAN BEE · PAKONE

"DREAM"
"I FLOW LIKE THE MARKER I WRITE WITH!"

REST IN PEACE - DREAM ONE, 1969-2000

BARRY...
MARGRET...
MDC!!
KR
REM

HELLO
my name is

ATOM

DEEN TMF

What are some of the Beef experiences that you have had? And what do you think of beef in general now that you are a little bit older? Our main beef was with TWS. We had the huge battle, we went and crossed out all their shit that we could find. We wanted to make them start from scratch, if we're gonna' battle them then they are gonna' start from scratch we are gonna' take all their shit out. It almost got physical between myself and Crayone one time because he called me out of the blue and left some message on my machine and then I went looking for him at his work I went to his house but nothing ever really came of it, and we saw each other years later and we just kind of laughed about it. Then there were other times when it did get physical, people would catch you bombing something and they would want to fight you, or someone from our crew would get mad and throw a garbage can through a window, or we'd get attacked with bats and knives and bullshit like that, a lot of that shit happened back then. I don't know if that shit happens anymore, San Francisco is a tolerable city. It was almost all thugs and then a lot of them quit writing and started dope dealing, gang banging, and shit like that and then other people, more like art school people came along and kinda meshed in with the thugs, I don't know, harmony, one big happy family. The way I feel about beef now is some people deserve beef some people don't, I guess I got involved in trying to squash... what was it?, Buder and Bless. The kids came up from LA, what was it? AWR and there was like this big beef, me and Bless handled it through a few phone calls and got everyone to squash it because the kids would listen to us.

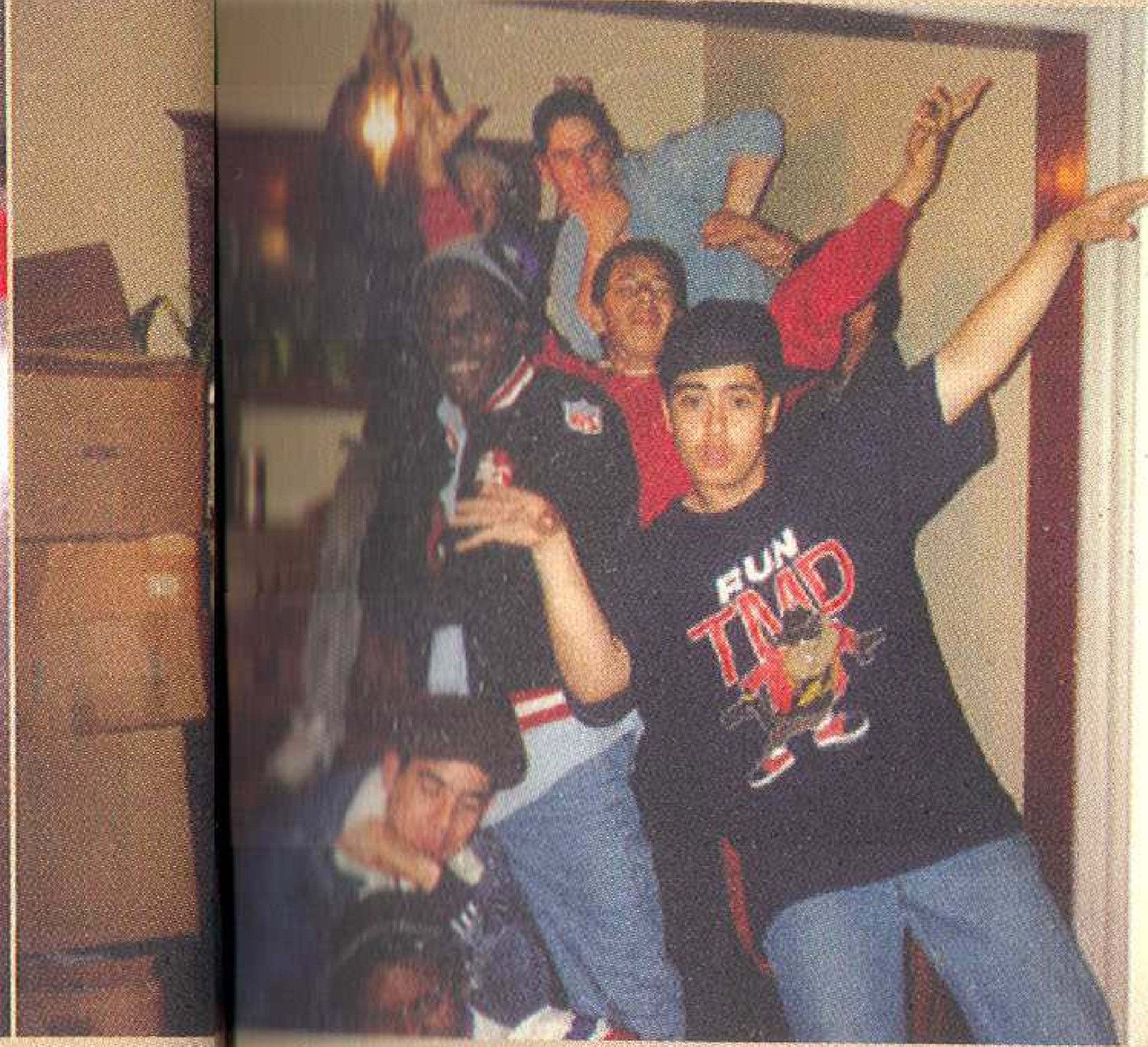
What was Dream like? Dream was beautiful. I first met Dream at psycho city when I was just a toy. I wasn't with TMF yet. I didn't even really know who he was until I told people that I met this dude Dream from the east bay and they were like "Oh shit you met Dream, he's like a king in the East Bay!" He just treated me with the utmost respect. As I got to be a better writer and get more prestige I started painting with him and hanging out with him, and you know we would talk about family

> **"...GETTING UP A LOT OF PIECES AND FOCUSING ON THE LETTERS."**

and where we lived and what we were up to. We'd talk about personal stuff as well as graffiti, he always had great views. He could come off to some people as a hard ass but it was only because he was so passionate about what he did. He really held it in his heart to try to guard hip hop and to check toys and explain to them really what was going on, "You're not supposed to come up and paint over other peoples shit" and you know just kinda checking people and making them mind their P's & Q's but he was really a very positive person and just a pleasure to be around. He was just a good dude and I miss him, I miss him a lot, he's one of the most beautiful people I've lost.

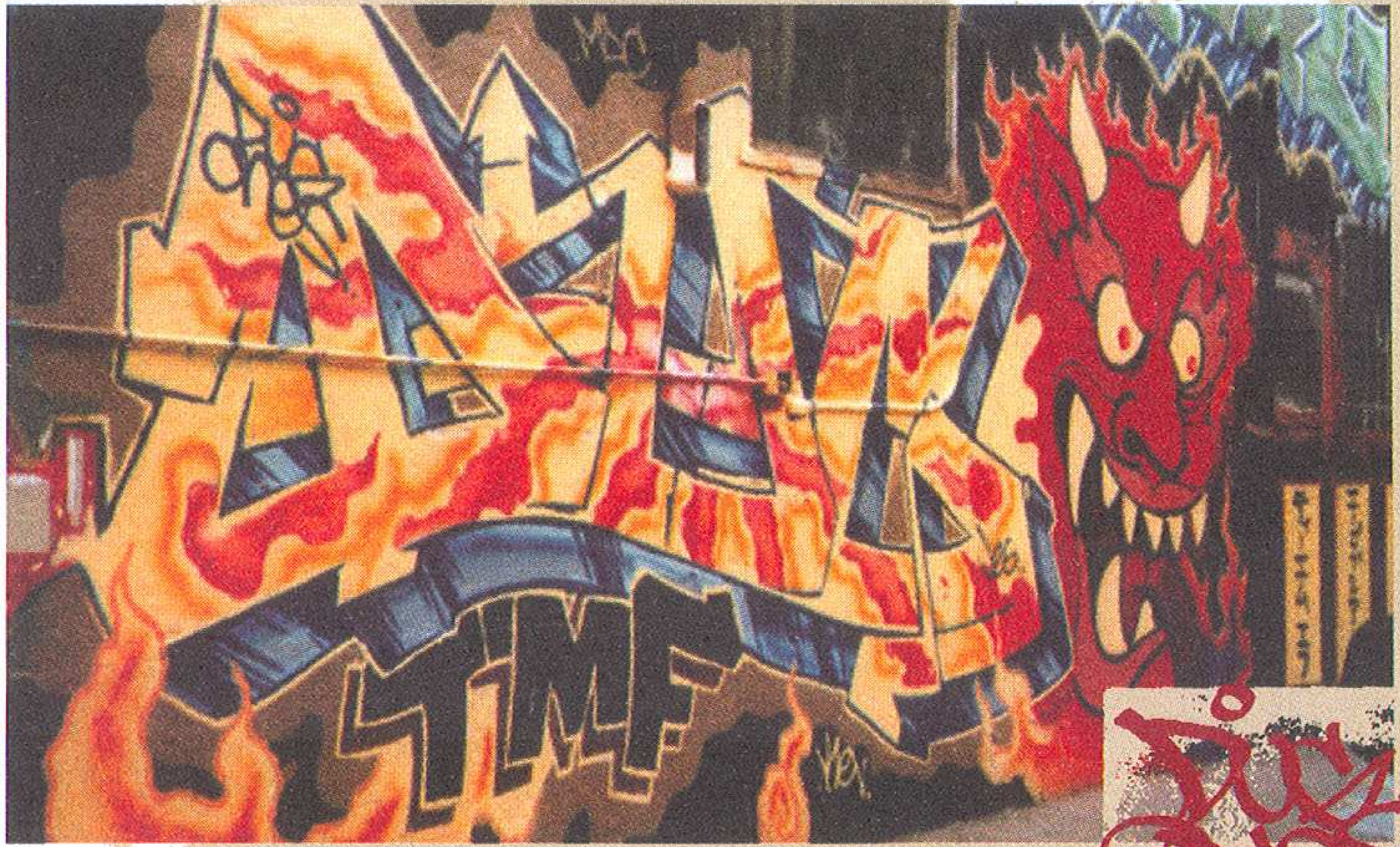
What do you think about the graffiti that you see around today? I've been living in the east bay for a few years now, and thought about this when I was on my way over to this interview. "What am I gonna say about these last years" you know, I just want to say that I'm not really qualified to talk about it, I haven't been in the city enough or seen enough. I see a handful of names that I notice a lot on roof tops and in the certain sections of the city that I go, and it's kinda fun to see all these new names and sometime you see a tag and you never ever heard of this person but they have a fresh hand style and it's just fun to see it go on and to know that kid probably has no idea of who I am, you know, that it just keeps going regardless of who did what and when. P

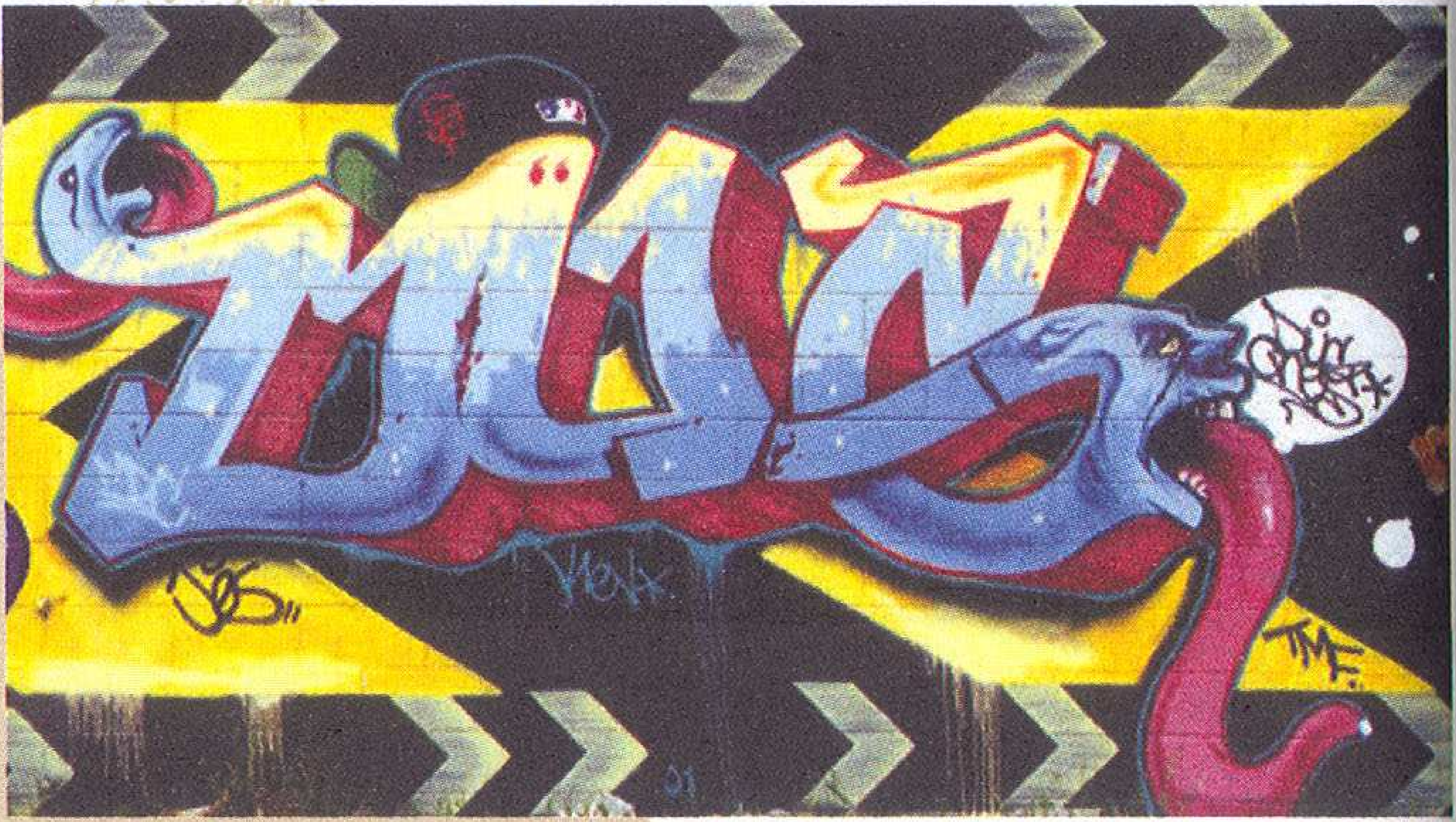
TALKING HEADS


RUN TMD

1576 Market

BORATION





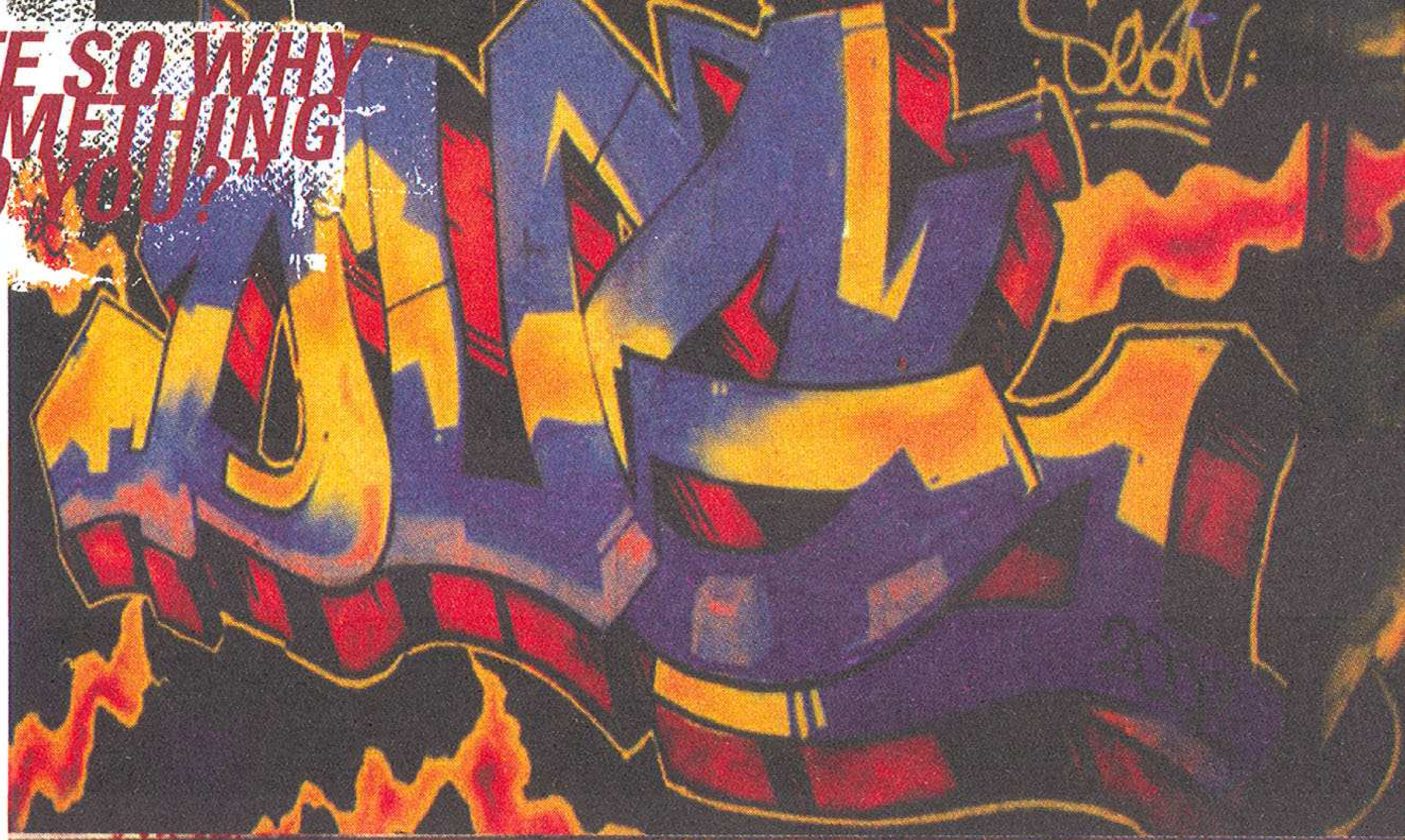
DUG TMF

When did you get into graffiti? Late 83' 84' I'd say when I really started to take up the paint and getting out there and getting things started, even prior to that I was hooking up my neighborhood and hooking up Daly City. That was not the graffiti that we know today; that was a little more neighborhood oriented kind of a cholo homeboy hitup. I think when the whole hip-hop break dancing movement came to California that's when I picked up on more elaborate styles like "oh shit! These guys are doing these big, big pieces with color in it and all this other stuff" and it was nothing that we ever seen before everything prior to that was just black and white, silver and gold, you know very simple.

People say that you were one of the first major piecers in Daly City would you consider yourself as an originator on the west cost? A lot of people at that time were originators just 'cause; well what we saw was very little. I mean today kids got books, magazines, I mean this is even before Subway Art, when I saw Subway Art I was like oh shit! But this was way before any graffiti media had made its way out here, so we were creating a lot of stuff based on what we thought stuff should look like and not really knowing, so it was kinda coming original and coming creative 'cause we didn't know what was going on, you look back at it now its like what the fuck were we doing but at that point it was all new.

Whom did you first see up? I think that the first kids that we saw, this was kinda before pieces, there was a crew of kids: Dazzle, Zinc, and Rex, and we would ride on buses in Daly City and the buses would go down town, when they would come back they would have all these new names on them. That kinda roused our curiosity like oh shit they're all these other guys out there that have style and are doing their thing. At that point people would search for people you know talk to kids from other high schools and ask if they knew anyone that did graffiti, and eventually there just became areas where all writers that got together and hung out and a lot of people started meeting each other at that point, that was maybe 86' before that people where not really out there and pretty much kept it to themselves.

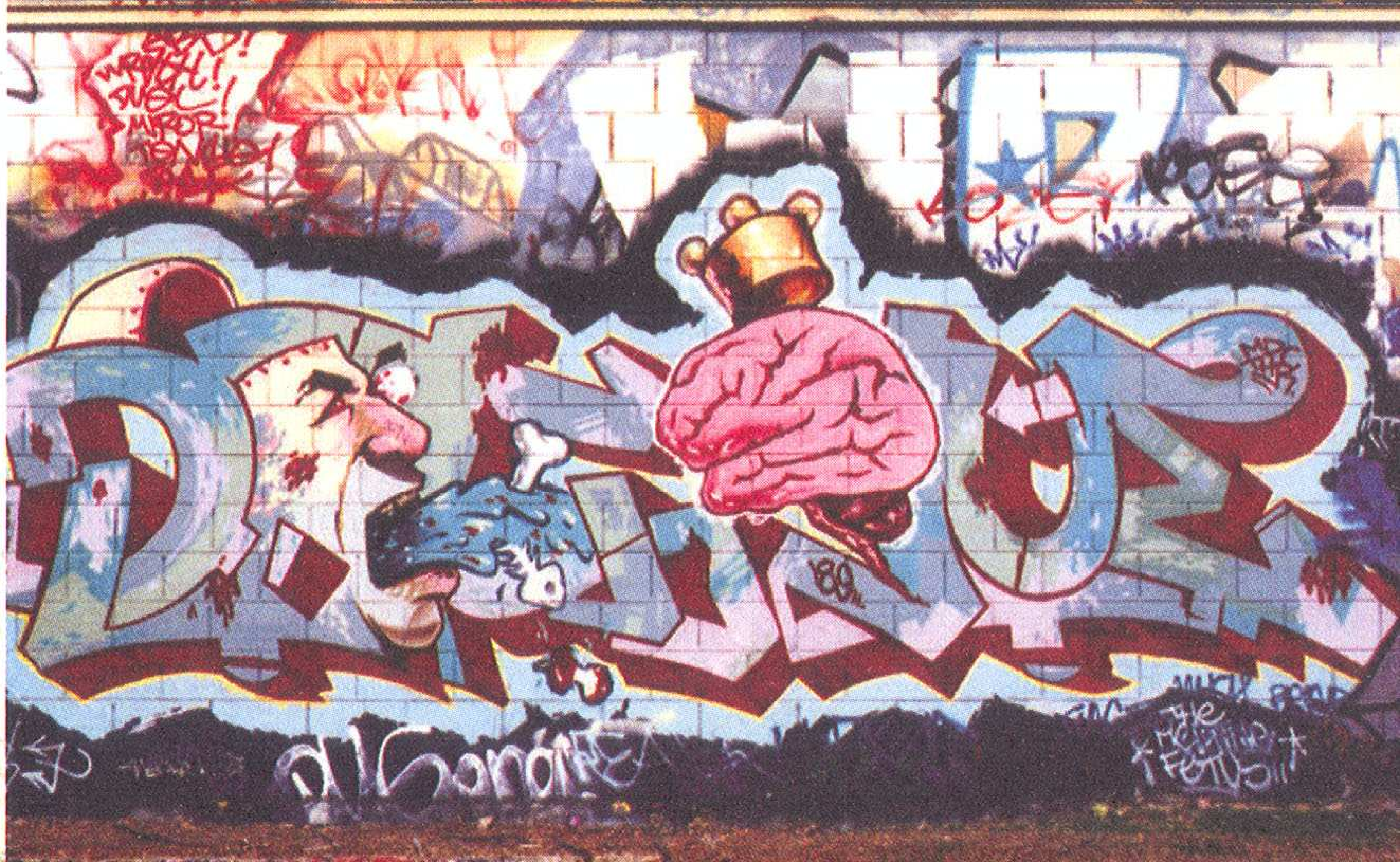
"I MEAN YOU DON'T WRITE SO WHY ARE YOU BORROWING SOMETHING THAT DOESN'T BELONG TO YOU?"



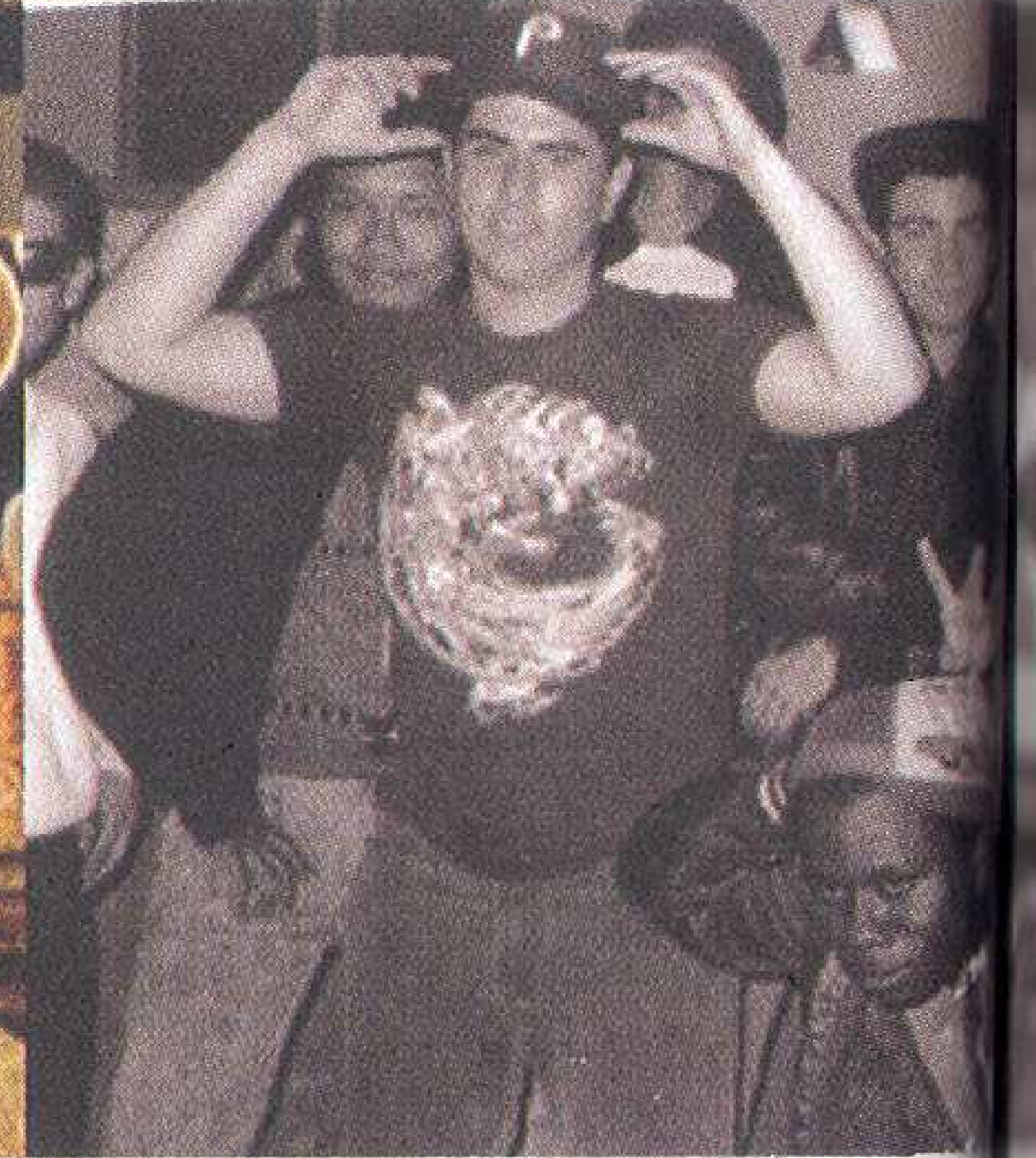
What do you think about Beef in general? It's Necessary. Sometimes you need that element that causes survival of the fittest and I think that a lot of people now a days will talk shit and go over people and do all this stuff without expecting any repercussion thinking only "oh we'll just battle." and back then it was like "fuck that, you write on my shit you got beef we are gonna fight or your gonna get hit with a bottle."

What is your opinion of graffiti in the galleries? When I was younger it started with that you know "ah fuck all these art school kids who want to write" you know its like "oh their gonna pick it up in art school and now they want to write now." I think now it's not so much that people putting graffiti in galleries they have some art work that influenced their drive and that's cool, if they write. I mean you dont write so why are you borrowing somehting that doesnt belong to you? There's a lot of kids out there that are using the graffiti aesthetic in their art work and it's just kinda lame.

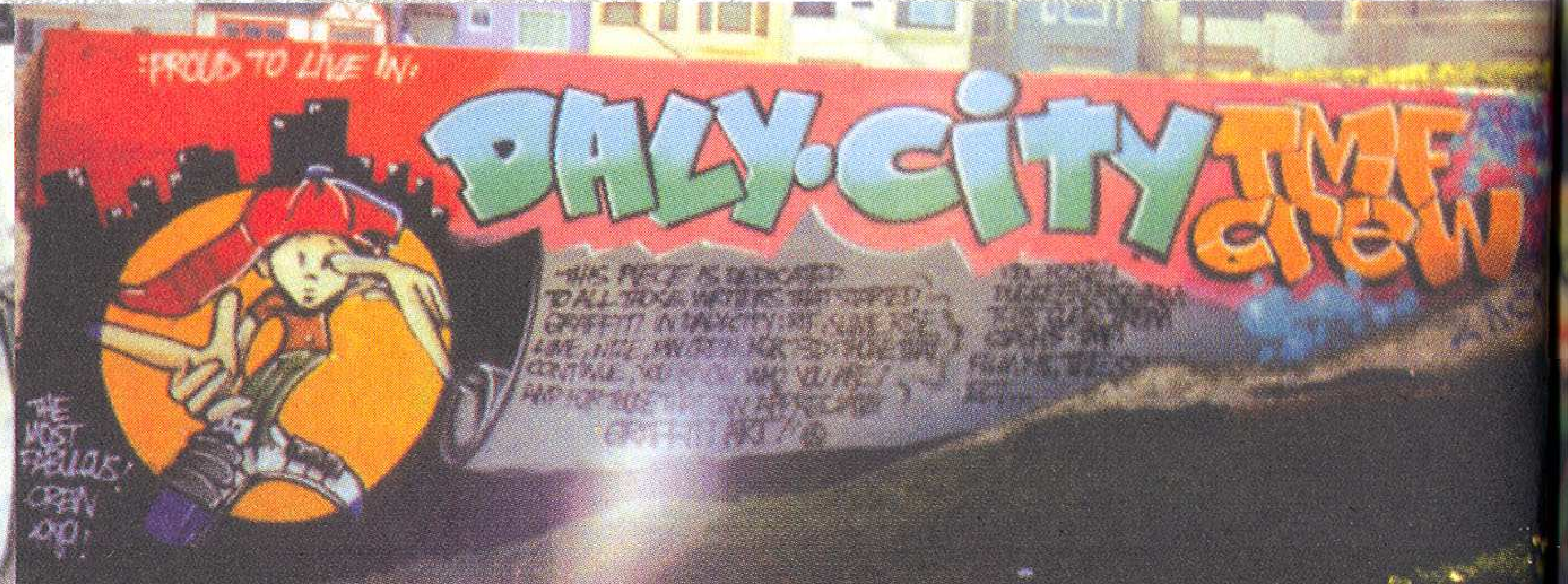
What's your craziest bombing story? A lot of mine have been crazy man, but the craziest ones always end up with me in jail so we'll just leave it at that.



DREAM

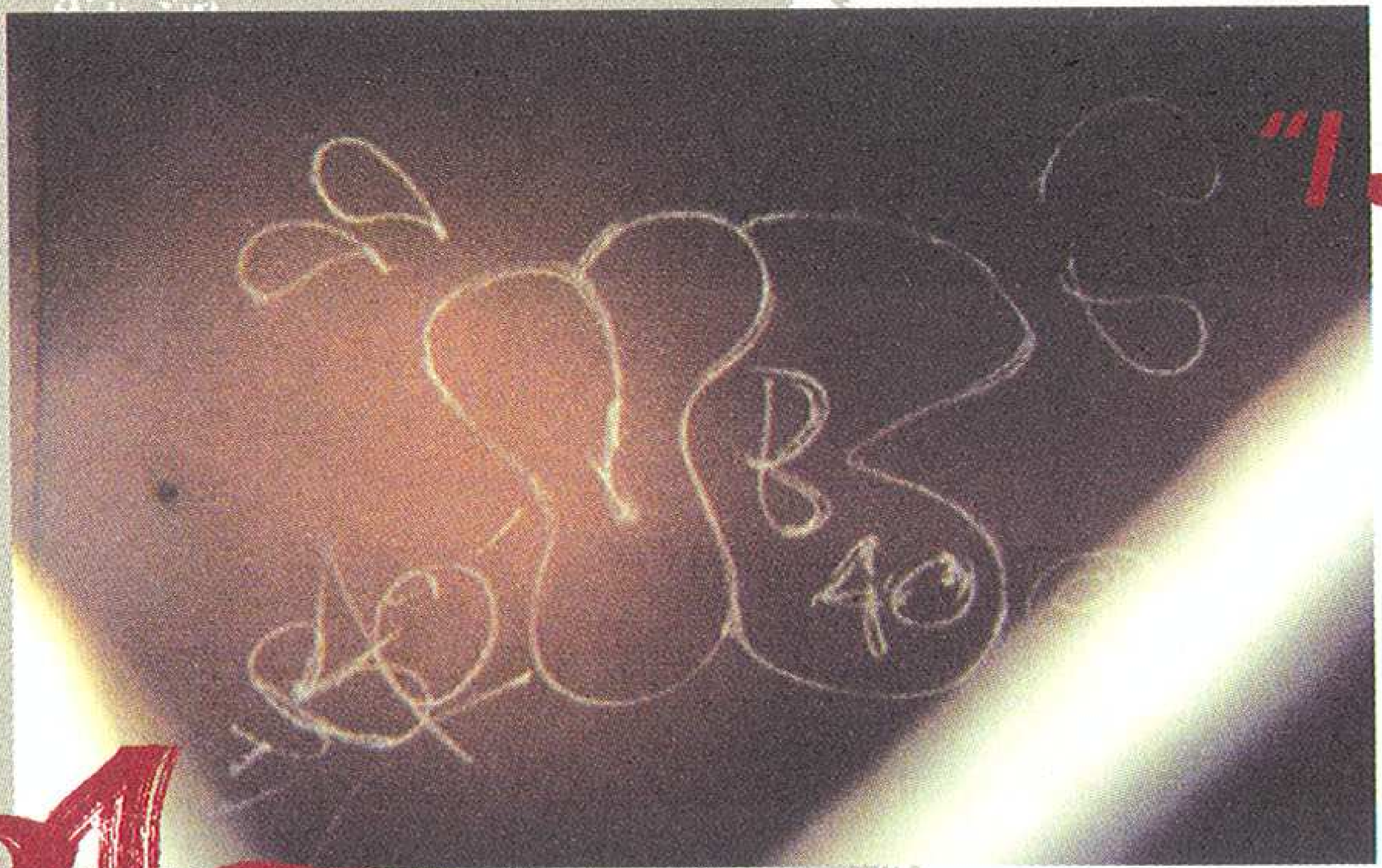


NATE


PROUD TO LIVE IN
DALY·CITY
TMF
crew

DREAM

"I JUST MADE IT UP RIGHT THERE, UNITED BROTHERS FOR OURSELVES."



UB40

When did you get into graffiti and why? In about '86 I used to ride the 52 line and I used to see these two tags on the back of the bus. Every time I got on the bus I would go, "Damn, there's that name again, there's that name again," and then usually back in the day I would pretty much go all over the city and party pretty much–go to certain parts of the city and drink beer and relax and take it easy. I said, "Man, if I could start tagging when I go all over the city I could really bomb this place." It was more of a challenge to see if I could do it.

So what does bombing mean to you? Pretty much exploding everywhere, just everywhere! That's what I call bombing.

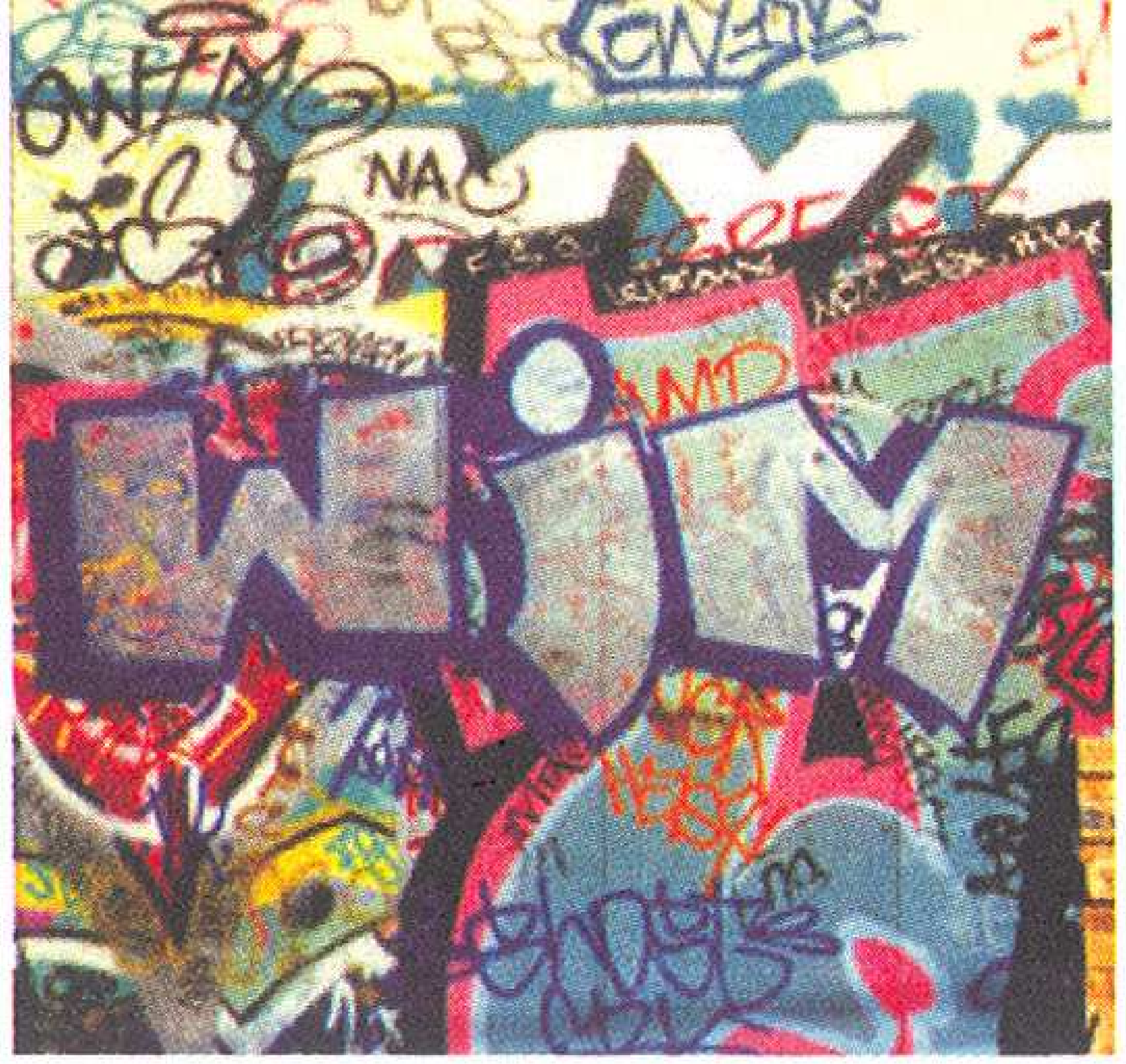
What was it like to go 'all-city' and how hard was it to 'king' San Francisco? Day and night, day and night, everyday you gotta bomb. After work, when night comes, get prepared and get my gear up and hit a certain area. I got to hit every area and make sure if I did *this* area, then in another week I'd hit another part of the city. Kinda so forth, so just hit a different part of the city every week.

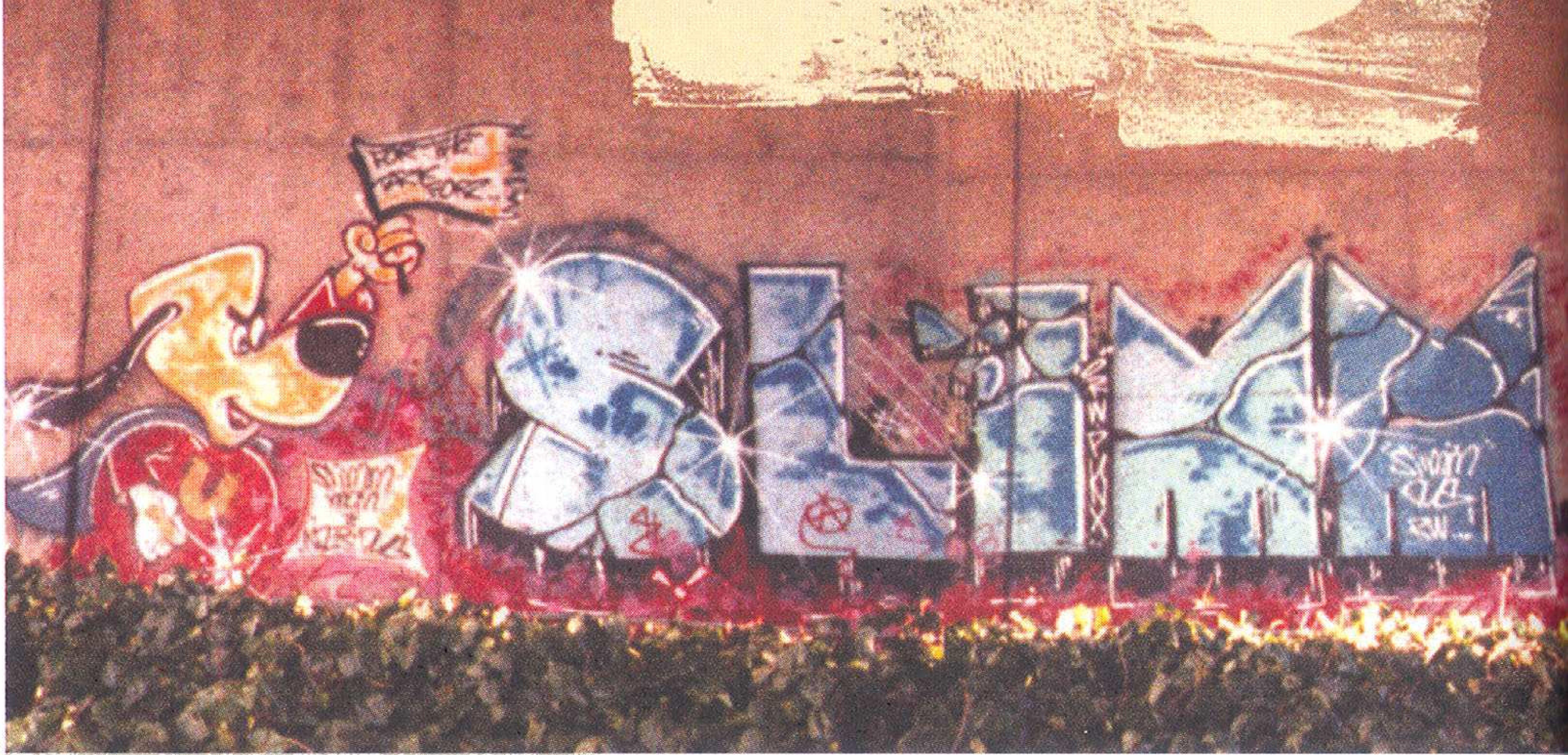
Did you think that you would get as big as you did? Not as such, no, but in a way I pretty knew because I went everywhere in the city... everywhere, everywhere.

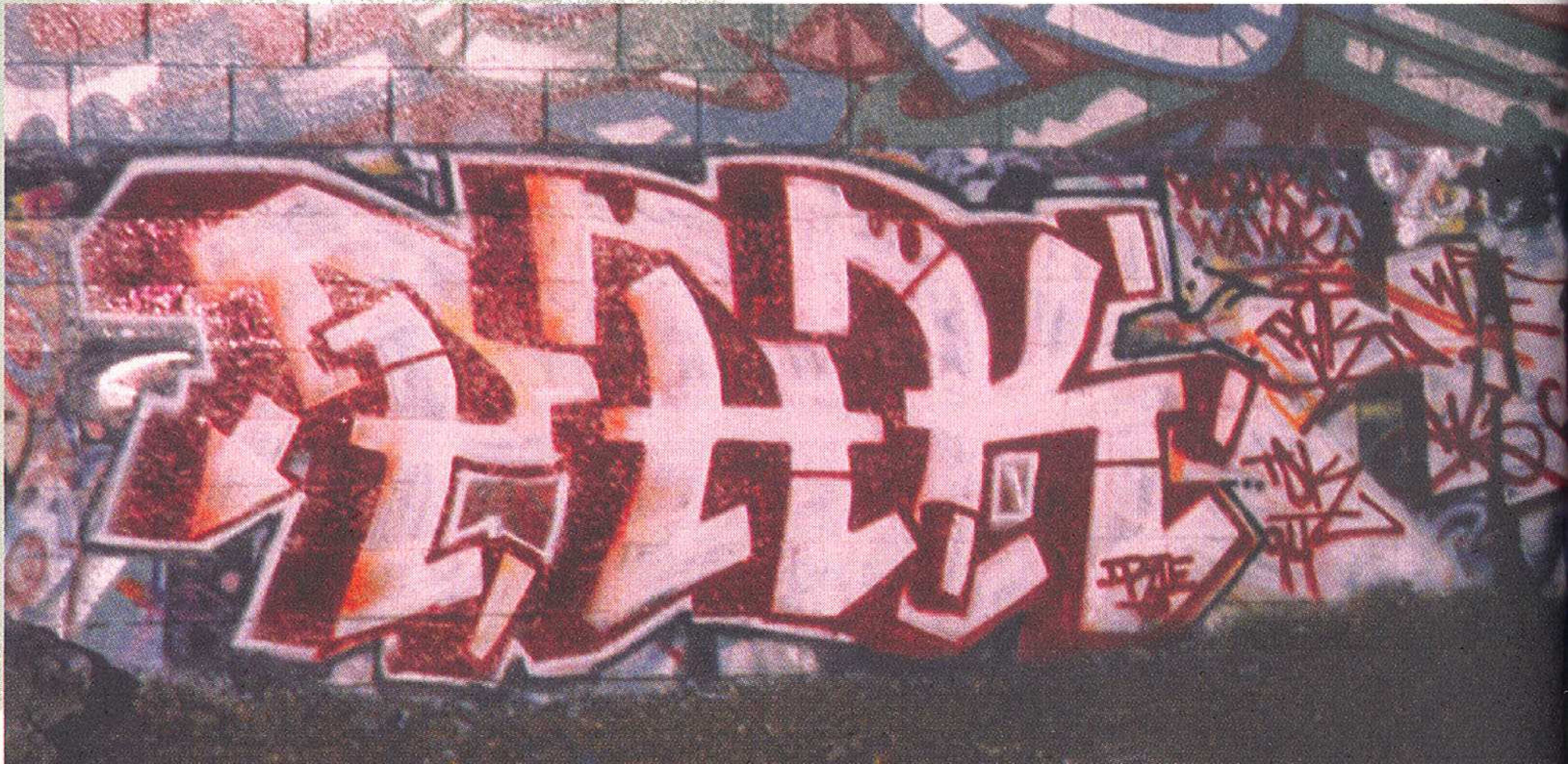
Where there other people involved with UB40? Not at all, back in '86 I went to highschool and I was tagging UB40. One kid came up to me and said, "Hey man ,what's that stand for?" and I just made it up right there, United Brothers For Ourselves. He said, "Right on" and from that day and everything, boom, a group was a crew.

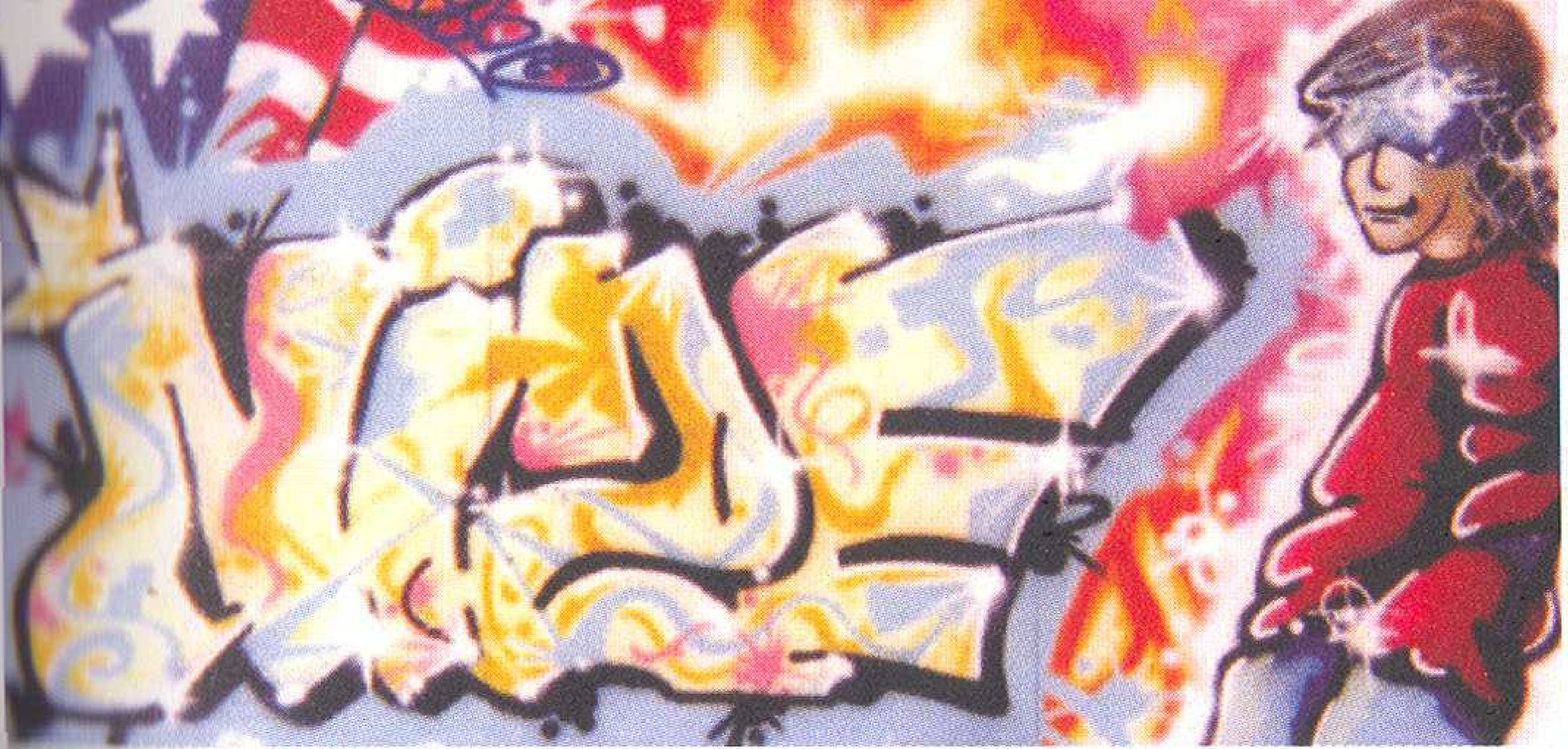
So let's set the record straight, where you the only one who wrote UB40? That's it, the one and only.

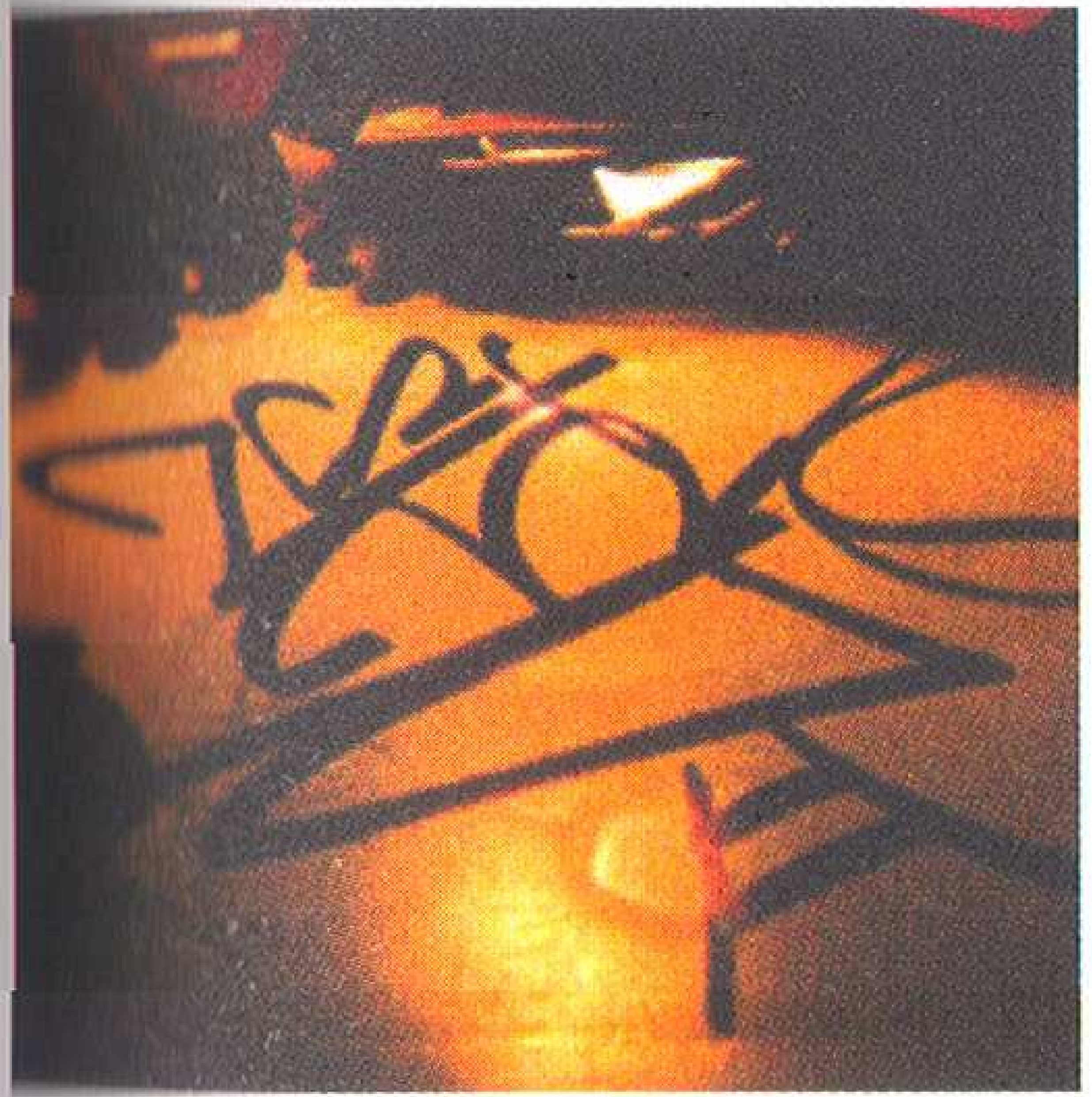
There was a lot of people that thought that it was a crew. Yeah I kinda made it like that 'cause there was a lot of undercovers out for graffiti writers, and that let them try to focus on a lot of people.



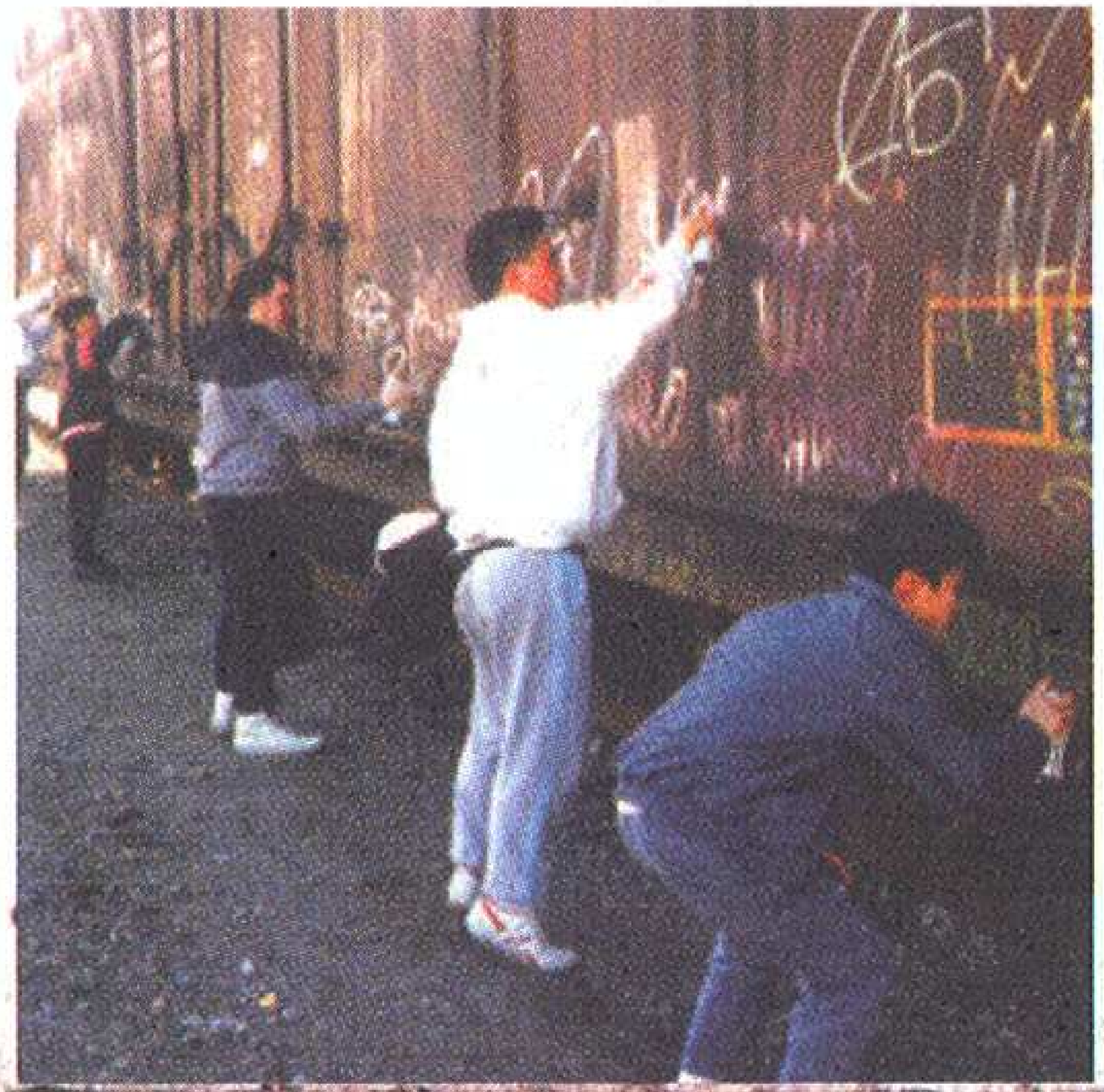








B.A.S.H.
"THE RIF!!
THE COOL
Writer
DESTROYZ



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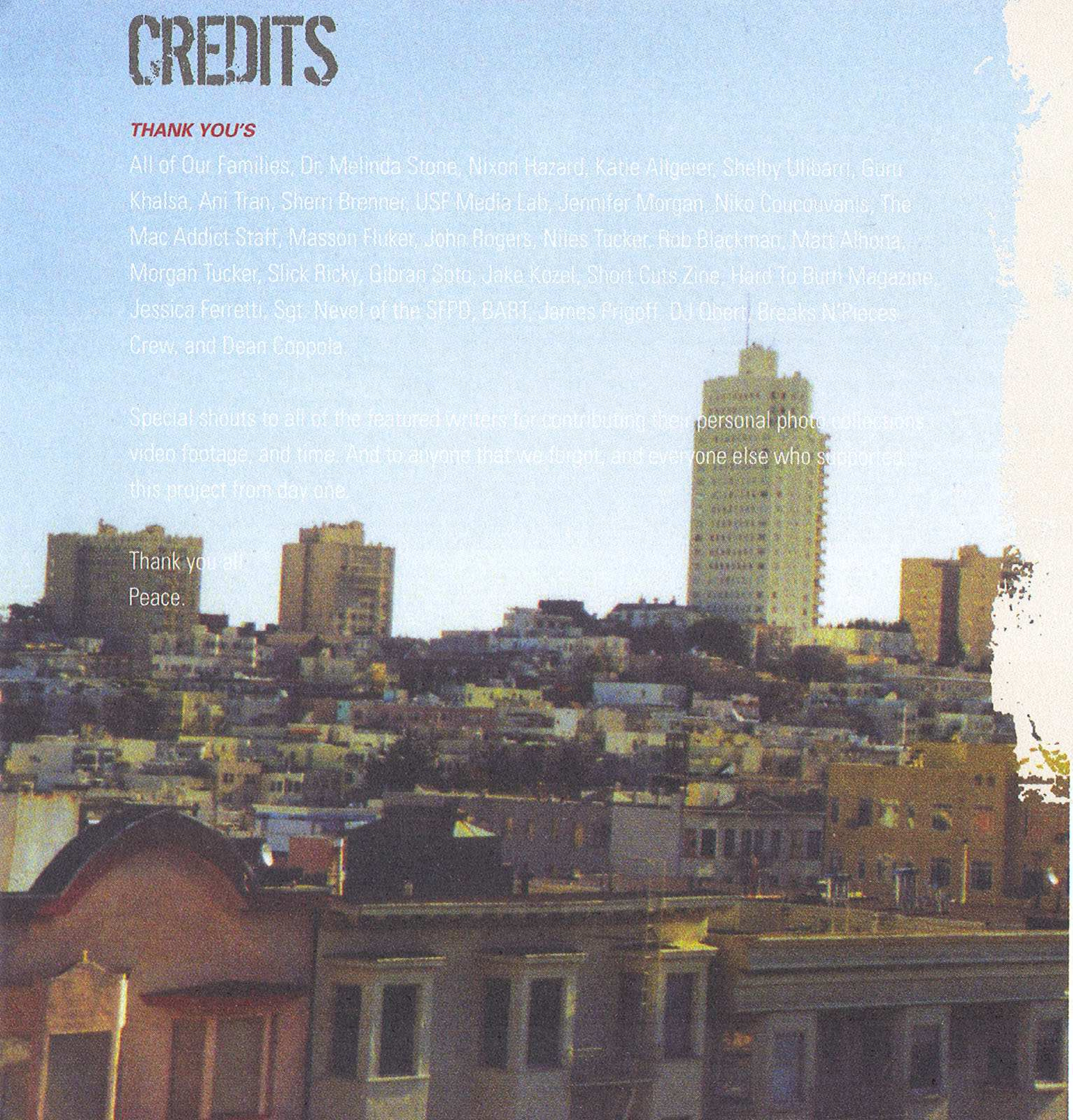

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Thank you all.
Peace.

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+DVD extras & feature film
***DVD extras only*

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WANTONE
TMF
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MSK